

SATURDAY, MAY 20, 1876.

No. 211, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

UNPUBLISHED REPORTS AND JOURNALS RELATING TO THE HISTORY OF THE COUNCIL OF TRENT.

Ungedruckte Berichte und Tagebücher zur Geschichte des Concils von Trient. Von I. von Döllinger. (Nördlingen: Beck, 1876.)

THE author of the *Conciliengeschichte* breaks off his work at the Reformation, pleading that it would be idle to write on the Council of Trent without access to its authentic records. Great part of the desired documents has since been printed; but the difficulties which deterred Hefele are as great as before. The *Acta Authentica* contain, indeed, a brief summary of what was spoken, officially drawn up for publication in 1564; but many of the speeches are preserved in fuller reports, which discredit the official version, and many more are disfigured by the inability to estimate authorities, and to distinguish the spurious from the genuine, which casts a tinge of unreality over so much of the religious discussions in the sixteenth century. A writer who should define what was accurately known and what was fancifully believed at that time concerning the ancient literature of Christianity, the decrees of synods, and the Ecclesiastical Law, would do much to explain the hopelessness of controversy in the first age of the Reformation. The Council of Trent was, on at least two critical occasions, the centre of both civil and religious interest for the whole of Europe; and the great variety of forces that met in its arena have more significance than the scanty record of individual arguments. Theiner has relieved the bareness of the *Acta* with extracts from the more copious and confidential narratives out of which they were compiled; and it is apparent that private diaries kept by the officers of the Council, and by others in various positions, carry farther than the superficial abridgment of debates, the best part of which was made known by Pallavicini.

Ten diaries had been printed down to the present time; and six more have now been published with a few pages of introduction by Dr. Döllinger. Half of the volume is devoted to the notes taken during the first, and theologically the most interesting, year of the assembly, by the secretary, Massarelli. Even in its broken and defective state this is a fragment of singular importance, written for private use, from day to day, and containing those matters which the Legates communicated to their trusty and indefatigable agent. To this has been added the little that deserves attention in the journals of Massarelli's

assistant, Servanzio, a man who never rose above a subordinate position, whose vision is narrow and obscure, and whose work is in every respect inferior to that of his chief. A memoir, by Seripando, on the beginning of the Council, and another, by Musotti, on the later period, were composed after the event, from notes taken at the time. Seripando, the General of the Augustinians, occupied a position which was eminently favourable for observation and testimony. He lived on terms of intimacy with the ablest of the Legates, Cervini; he possessed the esteem of every party; he was honourably anxious to preserve the authority and to promote the reform of the Church; and his character gives a personal interest to his work beyond all others of the kind. He was one of the presiding Cardinals at his death in 1563, and the events of that time are described by his secretary, Musotti, in a Memoir which three or four authors have seen, but which was never printed before. Musotti enjoyed the confidence both of Seripando and Lorraine; the correspondence of the Legates passed through his hands; and although he gives fewer facts than Massarelli, he gives better information, for he had wit to discern the meaning of the things he saw. Besides these narratives, written at headquarters, the French and Spanish groups are represented by the diaries of the Bishops of Verdun and Salamanca, parts of which were already known.

In the preface the editor enumerates the principal publications on the Council which have preceded his own. He points out that the confidential letters of Visconti, published first by Aymon, are confined to the year 1563. It should be added that the letters of the preceding year, which are of greater consequence, were partially made known by Le Courayer in a review of Aymon's book, which is inserted in the *Europe Savante* for 1719. The correspondence was preserved in the French king's library, in two manuscript volumes. Aymon stole one of them, and afterwards sold it, by the intervention of Toland, to the Earl of Oxford, in whose collection it may still be seen, covered with the handwriting of the dishonest editor. Sala's *Documenti di San Carlo*, to which Dr. Döllinger refers for the letters of the Cardinal d'Este, includes only three that had not been more correctly printed by Mansi; and the Venetian despatches, which he justly says are unavailable in the *Sommaire* of Baschet, have been lately published by Cecchetti, in his curious work on the ecclesiastical policy of the Republic. Dr. Döllinger has accepted without correction Le Plat's statement that he was the first to make known the *Epilogus* of the Belgian divine, Del Pré, which had appeared in 1725, in the fifth volume of the *Bibliothèque Française*. The only work of the sort which we owe to Le Plat's voluminous collection is a diary which Fickler, a layman, prepared from his notes, and meant to publish in 1605, but was prevented by the Archbishop of Salzburg. Fickler's manuscripts are still extant, and would supply matter more worthy of publicity than the greater part of his printed journals.

Dr. Döllinger makes generous allowance for the defects of Le Plat and the earlier writers,

on the score of the censorship. As the volume of Raynaldus was kept back for some years, and parts of Pallavicini's History did not see the light until our day, the plea holds good for the seventeenth century. But it barely covers the delinquency of Le Plat, who lived in the reign of Joseph II., and omitted, not only the letters of Vargas, which were unknown to him except in a translation, and of Visconti, which had got into print under circumstances so suspicious as to raise doubts as to the integrity of the text, but even the invaluable reports of the Archbishop of Zara, which an Italian prelate had recently published without difficulty or scruple. He can hardly be acquitted of having selected his materials according to his bias, and of having left out what told against the episcopate. When Theiner was obliged to interrupt the publication of Massarelli's *Acta*, it was alleged that they had never been seen except by Pallavicini. Dr. Döllinger quotes the allegation without comment, probably supposing that contradiction is superfluous. In reality the secret was not impenetrable, and the seven mysterious volumes were frequently brought out. Duperron and Raynaldus saw them. They were known of course to Benedict XIV. They are quoted by Marini. While the archives of the Vatican were at Paris, the manuscript was inspected and minutely described by Agier; and in 1869 it was submitted to Hefele. Even the order of procedure, which was supposed to be the chief *arcanum*, was made known, in substance, by Reginaldus, on the very first pages of a work which has been widely read.

When Father Paul's History was originally published, in England, it was supposed that it had compromised the author, and had appeared without his sanction. As he never acknowledged it, and as the printed text differs often, though not materially, from the original, the story obtained credit, and survives in Dr. Döllinger's preface. The facts concerning this curious event of literary history were published as early as 1705, in a rare tract entitled *Some Letters relating to the History of the Council of Trent*. From these it appears that Archbishop Abbot, being informed that the book was finished, sent Nathaniel Brent to Venice to obtain it. Brent forwarded the manuscript to the Archbishop during the summer of 1618, in 197 instalments, and under various directions. Nobody except De Dominis was in the secret.

In the enquiry into the credibility of Sarpi and Pallavicini which is one of the gems of Ranke's *Popes*, the great critic pronounces that neither is impartial, but that Sarpi errs generally from ignorance. Dr. Döllinger's judgment on the two historians is nearly the same. He is more impressed than Ranke by their defects; but he assigns considerable authority to both, and thinks Sarpi the more trustworthy of the two. There is this great difference between them, that Pallavicini is the first modern historian who was diligent in stating his authorities, and that the better part of all he quotes is now within reach, either in print, or in libraries open to scholars, so that we can track his footsteps and detect almost every error; whereas Sarpi has

scarcely acknowledged his sources more than half-a-dozen times, and it is often impossible to discover where he got his information. When a writer's veracity cannot be thoroughly brought to the proof, much will depend on his character. But few historians will stand the test, and it is questionable whether Sarpi is one of them. He assured his Protestant friends that he shared their creed, that he strove stealthily to convert his countrymen to the doctrines of Geneva, that he continued to say mass only because, being excommunicated, he was bound to defy the Pope. Whether these statements are true or false, there is no escape from the dilemma that he set himself to deceive either the Catholic neighbours who revered in him a saint after the model of the cloister, or the correspondents who took him for a convinced but undeveloped Calvinist. He was the obsequious and admiring servant of a Government which became, in his time, and before his eyes, the most systematically immoral tyranny in Christendom; and his political instincts were offended, not only by the constituted forms and authorities of the Church, but by that which is essentially the spirit of the Christian religion. In public he struggled against the privileges, the immunities, the competing powers which embarrassed the State: in private he was an unfriendly critic of a system which, by regarding the inward more than the outward life of men, and fixing their minds on the supernatural world, weakened, as he thought, the influence of earthly motives and the power of society over its members:—

"Per haver levato la sollecitudine dell' honore, et fama, et la sollecitudine delle virtù, che ha per impossibili; et in loro luoco sostituito la fede, non come virtù, ma per succedaneo Dona gran speranza, confidenza, et allegrezza. Leva la politica, dovendo immediate finir il mondo. Fa insociabili, havendo gl' altri per impii. Contraria al viver civile, sprezzando il tutto come abominabile o vano."

His sympathy with the Reformed Churches consisted in little more than aversion for the Papacy, and it is natural that he should have gradually lost ground in the estimation of Protestants, at the very time when his literary fame stood highest, and after he had put forth a work against Rome which has ever since continued to be more extensively read and more deeply studied than the writings of Erasmus, of Luther, or of Calvin. Men will differ in their judgments on his theology; but it should hardly be disputed that his ethics were injurious to his credit as a writer of history, and especially of religious history, for he held that it is lawful, by common consent, to employ falsehood in the promotion of truth:—"Ogn' huomo ha opinione che il mendacio sia buono in ragion di medicina, et di far bene a far credere il vero et utile con premesse false."

By attributing to these renowned controversialists even a limited measure of authority, Dr. Döllinger somewhat disparages works like his own, which are destined ultimately to supersede them. The axiom that historic certainty depends on the substitution of documents for historians is nowhere nearer the truth than when applied to the Council of Trent. As long as men can

plausibly support opposing views by appealing to Sarpi or to Pallavicini, the subject cannot be rescued from controversy. So much of the materials which those writers used has become accessible, so much is known that was unknown to them, that it will be possible at no distant day, not, indeed, to dispense with their writings, but to extinguish their influence. We have still to wait for a complete and critical edition of Massarelli's journals, of which Dr. Döllinger has revealed the value; for a memorandum written by Seripando in the summer of 1562; and for other writings by Musotti, Campeggio, and a Portuguese Bishop, which are not yet recovered. But if all the private diaries which were kept at Trent were set in type, they would not clear away doubt or close discussion. The last appeal will always lie to an authority necessarily recognised as decisive—that is, to the private and the official letters that passed between the Court of Rome and the Legates and agents at Trent. Portions of this correspondence may be found in every great library; but it is useless to hope for a complete collection until it is undertaken at Rome.

It has been often supposed that the breach opened in 1517 might have been healed until it was made irreparable at Trent; and that a party of reforming prelates would have disarmed and reconciled the Protestants but for the guile of those who wielded the majority. Dr. Döllinger's volume will go far to dispel this illusion. A door had been left partially open to the disciples of Luther during a quarter of a century, but it was finally closed three years before the Council met. There had been a strong desire at Rome to take advantage of the Confession of Augsburg to obtain the basis of an understanding; and conciliation was seriously attempted ten years later at Ratisbon. Moderate men there contrived terms of agreement on the main points of the original dispute; and Cardinal Contarini amazed Calvin by his anxiety to do justice to the other side. He composed a paper on Justification, in which he said:—"Ex operibus qui dicunt nos justificari, verum dicunt; et qui dicunt nos justificari non ex operibus, sed per fidem, verum etiam dicunt." Pole congratulated him on having made manifest a half-hidden truth, on having been the instrument of a new revelation. It was afterwards said that the strange doctrine had spread so far that the Catholic faith was extinct in a considerable part of Italy. There was a sudden alarm followed by swift reaction. It was resolved that the Protestants should be overcome by force, as there was danger in attempting now to win them by concessions, and in 1542 the Inquisition was revived, and armed with increased powers. Thenceforward the policy pursued towards the Lutherans and the Huguenots was consistent, and allowed no hope of conciliation. The breach was complete without the intervention of the Council, and, apart from this, no concessions it could make would have availed with Luther, who repudiated the agreement accepted by Melancthon, or with Calvin, who would not hear of making terms with Rome.

The belief that Trent was thronged with followers of Gerson and of Erasmus, earnest

to obviate a Reformation like that of Wittenberg by reforms like those of Constance, is wholly imaginary. The most serious symptom of such a spirit is the scheme which the Emperor Ferdinand submitted to the Council. But the Emperor's advisers willingly took the money of Cardinal Morone, and their scheme was allowed to drop. The attitude of France was more energetic. Three ambassadors disturbed the Council by their unflinching Gallicanism. But their zeal for religion was so poor in quality that one of them, Du Ferrier, was silenced by an offer of gold; another, Birago, became the chief agent in the massacre of Paris, of which the third, Pibrac, was the most eloquent apologist. And the Cardinal of Lorraine, who was the leader of this party, had just prepared to exterminate heresy by a method more sure and unrelenting than that which was afterwards executed by feeble hands. The French Government having put in its demands, lost all interest in the proceedings, and contented itself with obtaining enormous subsidies from the Pope. The Spanish prelates and divines were individually superior to the French. Although they were suspicious of the concessions by which Catholicism sought to maintain itself in France and Germany, they were stern believers in the rights and duties of the episcopate. But they were men who had been chosen and sent by a prince whose motives were never really religious, and they were bound to do his will. When their advocacy of the prerogatives of their order became troublesome, the Pope invoked the authority of Philip. At a word from the Ambassador the Spaniards gave way, and wished to apologise; and Mendoza, the Bishop of Salamanca, who had been separated from his countrymen by the simplest of arts, sneered at their alacrity in obeying man rather than God. If there had been a genuine survival of the spirit which prevailed at Constance, the organisation for the control of the Council could not have borne the strain. The Legates were much divided among themselves, and sometimes agreed in contending against the Pope's commands. Gonzaga fell into disgrace, and asked permission to resign. Simonetta denounced his colleagues. Seripando entered a solemn declaration against the acts of Simonetta. Hosius was hopelessly inactive. Attempts were notoriously inefficient. There was so little reality or substance in the opposition these Legates encountered that, although they reported that the Council was all but unanimous in demanding to be described as representing the whole Church, they dismissed the claim without resistance. Their chief complaint, indeed, is not of their opponents, but of the anxiety caused by the intemperate zeal, the obstinacy and incapacity of their constant supporters. It was the conscious want of power in those who presided, rather than the unruly vigour of party feeling, that hampered the Council, and brought it to an abrupt termination. ACTON.

PROF. CHENERY is to represent the University of Oxford at the St. Petersburg Congress of Orientalists, and M. Neubauer is also to visit Russia to examine the collection of Hebrew and Arabic MSS. lately acquired by the Russian Government.

MRS. GREEN'S LAST CALENDAR OF STATE PAPERS.

Calendar of State Papers, Domestic Series, 1649-1650, Preserved in the State Paper Department of Her Majesty's Public Record Office. Edited by Mary Anne Everett Green, Author of "The Lives of the Princesses of England," &c. Rolls Series. (London: Longmans & Co., 1875.)

THIS is one of the most valuable Calendars yet issued. It breaks ground in a period of English history left quite uncalendared hitherto, and the documentary information about which has been explored, even partially, but by few enquirers since Godwin. It is, in fact, an abstract of the Minutes of the Council of State, and of a vast mass of the most important documents besides of the first year of the English Commonwealth.

By a curious, though not unnatural, instinct, transmitted from the time of the Restoration, the five years, from the beginning of 1649 to the end of 1653, during which England tried the experiment of being a Republic, and, indeed, the six following years as well, during which there was the modification of the Protectorate, have been generally regarded as an unrespectable, or even hideously disreputable, portion of the British past, about which the less said the better. Godwin's *Commonwealth*, an accurate and conscientious book, did little to change this feeling; and, though there have been later publications about the period, some of them far more splendid and rousing, the total effect has hardly yet been to reinstate the period itself in historical respectability, or to remove the notion that it was a disgraceful break or blotch in the true continuity of English life, but rather to revive interest in the single and extraordinary personality of Cromwell. Now, indubitably, Cromwell is the paramount figure of the period. From first to last, he inspires it, he makes it, his actions hold it up; and the more it is studied, the more this appears. Not the less is it interesting to know what was round about Cromwell, what he was rooted in, what were the materials he had to work with, who were his subordinates or opponents, what was that machinery of Republican Government which he helped to set up after the death of Charles I., and how the machinery worked till it ceased to give satisfaction to Cromwell and he broke it down. Whether pleasant or not, it remains part of the history of England that a little Republican Government, consisting of the Rump of the Long Parliament and a Council of its chiefs, abetted at first but by a fraction of the population, execrated by the rest as Independents and Regicides, and looked on with abhorrence and contempt by foreign Powers, did, in the course of a few years, beat down all opposition, unite England, Scotland, and Ireland, into one Commonwealth on principles unknown till then, defy foreign Powers, and bring them to polite obeisance. It is Cromwell, we repeat, that runs through the story. His resubjugation of Ireland, his battle of Dunbar, and its consequences in Scotland, and his crowning battle of Worcester, are the essential events. But what went on at

Westminster during Cromwell's long absence, first in Ireland and then in Scotland; how the Government there corresponded with him and co-operated with him; how they managed matters miscellaneous in England and with foreign Powers all the while; how they felt themselves related to Cromwell, and how he felt himself related to them—especially after Worcester, when, with his sword sheathed, he was back permanently in Westminster, and Vane and others became uneasy with the sense of his too huge presence, and began to welcome the rising naval fame of Blake as a possible relief: all this belongs also to the real history of the Commonwealth. Whether for instruction or for warning, that period of English history will yet have to be studied in detail, and with all the help that documents can give. Mrs. Green's present volume inventories the documents, or most of them, for the first year; and, now that she has entered on the ground, we may expect future volumes, in which every particle of remaining information about the Commonwealth that the Record Office can furnish will be most faithfully registered and made accessible.

Mrs. Green's Preface is itself an admirable performance, conveying, in small space, a great deal of useful information respecting the forms and circumstances of the Commonwealth at the outset. It describes the composition of the Council of State, its times and places of sitting, its official staff, its method of transacting business, by the whole body or by standing committees, and its relations to the small fragment of a Parliament by its side from which nominally it derived its authority, but which in reality it controlled and directed. It tells us that the total number of the sittings of the Council of State throughout the first year was 319, while the Parliament held but 232 sittings in the same time; and there is actually appended a tabular digest of the *sederunts* of the Council, month by month, for the whole year, from which it can be seen which of the forty-one members were most constant in their attendance. Very great pains have been taken with these particulars, and with the sketch of affairs generally in England after the king's death, and of the diplomatic relations in which the Commonwealth then found itself with the principal foreign Powers; and the result is an increase of light on certain points, even for those who were best informed on the subject before. Of course, strict historical accuracy regulates every atom of statement; and it is only from a tone in the expression, here and there, that one gathers that the author of the *Lives of the Princesses of England* has no strong liking, personally, for the Commonwealth-men and their element, and, with all her laborious and minute intimacy with the same, would rather dissuade from any sympathy with that experiment or desire for its repetition. For one thing, she seems to report with some satisfaction that Republicanism cannot have been, in all cases, so cheap as some have supposed. Thus, of Cromwell and his income in the first year of the Commonwealth:—

"In March [1649] he was requested to accept the arduous post of commander-in-chief, lieutenant-general, and chief governor of Ireland, where the Royalist forces under the Marquis of Ormond were so strong that the greatest military ability at command of Parliament was required to keep them in check. Cromwell's significant reply was that he would go, if he were 'sufficiently provided.' He required, in addition to the ordinary salary of the Lord Lieutenant of Ireland, 3,000*l.* for outfit, 10*l.* a day as long as he remained in England, and 8,000*l.* a year on his landing in Ireland. Unfortunately, Cromwell's patent does not state his salary as Lord Lieutenant of Ireland, only that he should have the usual fees, stipends, and allowances; but, judging from analogy, it seems to have been at least 5,000*l.* His total salary would therefore be 13,000*l.* a year; which, multiplied by 3*½*, to represent the comparative value of money at that period, amounts to 45,000*l.*—the salary of the present Lord Lieutenant being only 20,000*l.* The demand was high, but it was granted, notwithstanding the deplorable state of the Exchequer."

Of the documents themselves, as inventoried and digested in the Calendar through more than 500 pages, the backbone consists in the abstracts of the Minutes or Order-Books of the Council of State day after day. They are the main track of the history of England through the year (the records of special committees, which will supply additional information, being meanwhile deferred); and, though Cromwell's absence in Ireland removes direct traces of him from the minutes of the Council meetings after a time, there is some compensation in the occasional mention of Milton, as the Council's Secretary for Foreign Tongues, and of the pieces of business for the Commonwealth referred to him in that capacity. To the right and the left of the Council Order-Books, however, there are other most multifarious documents, some of them in the form of letters. Admiralty, Army, Books and Pamphlets, Coin, Consuls and Agents Abroad, Crown Lands and Parks, Deans' and Chapters' Lands, Delinquents, Garrisons, Goldsmiths' Hall Committee, Government Test or Engagement, Ireland, Levellers, Ministers and Preachers, Prisoners of War, Scotland, Sequestrations, Whitehall—these headings from the Index will give an idea of the range of matters of public moment covered by the documents collectively; while of the persons noticed in them, frequently or incidentally, in addition to Cromwell and Milton, it may be sufficient, by way of suggestion, to name the Marquis of Argyll, Anthony Ascham, M. Augier, Blake, the Queen of Bohemia, Bradshaw, Charles II., Colonel Deane, Dorislaus, Fairfax, Gualter Frost, Henrietta Maria, Hasilrig, Ireton, Lambert, Lenthall, Lilburne, Monk, Montrose, Ormond, Overton, the Earl of Pembroke, Hugh Peters, Prince Rupert, Vane, and the Duke of Buckingham. Of special utility to the historical enquirer will be certain long tables appended to the main Calendar of the Documents. These include lists of the Warrants of the Council of State, &c., for the year, and also of the Money Warrants. Altogether, in looking at these tables, or at any other part of the present volume, it is impossible to think otherwise than with high and peculiar respect of a lady who has made the hard work of deciphering and calendaring these old records her daily duty, who has so perfected herself in the difficult art, and who, while possessing a fund of exact know-

ledge of English history, acquired in the process, that must enable her to detect errors and deficiencies in books of considerable pretence, is content with doing her best quietly to map out for all the means of better research.

DAVID MASSON.

The Encyclopædia Britannica. Ninth Edition. Vols. II. and III. (Edinburgh: A. and C. Black, 1876.)

AN adequate review of these splendid volumes would require a large council of critics, and a proportionate volume of criticism. An immense range of subjects is embraced, and each has been treated by a specialist, in most cases by an acknowledged master in his own department. When Mr. Swinburne treats of Beaumont and Fletcher, Mr. Sayce of Babylonia, Mr. Max Müller of Aryan, Mr. Procter of astronomy, it is no slight undertaking to venture a review of such men in such subjects. The publishers have in fact secured such a staff as to make the success of their work certain, and there are few books which show more splendidly the learning and the culture of England at the present day. So valuable are the special essays that even those who have not means or accommodation for the whole will find a single volume well worth buying and keeping, and from this point of view it is worth suggesting to the publishers that in due time a reprint, or separate print, of the principal articles, grouped in subjects, must meet with a very large demand.

This is the general character of these volumes, nor will anything which I am about to say be understood, I hope, as detracting from a sincere acknowledgment of their merit.

It seems to me, however, that the very greatness of the special authors has made the task of the general editor in some respects very difficult. Such men will not be tied by rules, or confined within fixed limits, and so there comes out here and there a disproportion between the length of the articles and their relative importance. For example, the articles on military matters, written by a famous specialist, Colonel Chesney, are too long, while the musical articles are, in proportion, far too short and sketchy. Within a single subject, similarly, that on *Aristotle* is perhaps too long in itself, but certainly too long in comparison with that on *Aristophanes*. The very learned article on *Aryan* also appears to me somewhat too long and dry for the average readers of an encyclopædia. These defects, if they be real defects, are probably unavoidable in a work to which divers men contribute each according to his own bent.

I am more positive about some faults of arrangement, of which the chief is the curious transference of the whole history of Greek *Art* from under its natural heading to that of *Archæology*. It is also a pity that the editor did not call the attention of all his contributors to the duty of giving a fuller list of the literature on each subject at the conclusion of their articles. An attention to this important point would have greatly increased the value of many of the classical essays which are otherwise excellent. The philosophical articles, especially those of Mr.

Wallace, are models in this respect. But here are a few different cases taken from the department of Greek classical literature.

The article on *Aristophanes* concludes without saying one word about the extant MSS. of the author—a very common defect in our histories of literature, on which classical scholars might take a lesson from the Biblical critics, as may be seen in these very volumes. In the next place, not a word is said about the masterly *scholia* on *Aristophanes* when the writer is referring to commentaries, and yet the *scholia* are the true foundation of all criticism on this text, of all others. Lastly, among the modern English editions and translations cited, those of Mr. Rogers are most unaccountably omitted. Similarly, the somewhat ambitious article on *Aristotle* says nothing about the MSS., and, in giving a short list of books of reference on *Aristotle*, leaves out every good modern writer on the *Politics*, such as Oncken, Bernays, and Susemihl. The space occupied by this article would certainly have admitted a fuller list. I notice the same poverty of reference to a very rich German and French literature in the excellent article on *Athens*, except that in this case (Curt) Wachsmuth's book is recommended to the reader, but unfortunately not used by the writer, who would have profited greatly by it in many points. He would have hesitated (I think) to identify the *ἱέρα πύλη*, the cursed gate where malefactors were led out (as is almost certain from an allusion in Theophrastus), with the splendid public Dipylon; nor would he have deigned to notice Dr. Dyer's separation of the fountain Enneacrounos from the Callirrhoe, in direct contradiction of the express statement of Thucydides. Pausanias, indeed, suddenly jumps (in our MSS.) from the Acropolis to the distant fountain, but this seems almost certainly owing to an early misplacement of a page in the archetype of our copies. A word should also have been added on the Barathrum, and on the grotto of Apollo, which Dyer rightly identifies with that of Pan, but which is generally held to be distinct. The notice of Aristarchus the grammarian is very brief and poor, and does not even give a proper list of the famous critical symbols which he used in his edition of Homer, and which are preserved to us in the *Codex Venetus Marcianus A*.

But, on the whole, the classical articles are excellent. On the literary side of classics I would call special attention to those on the *Anthology* and on the *Augustan History* as models of clearness and learning. So, also, the discussion on Greek sculpture and painting by Mr. Murray is thorough and masterly, though I wish he would not speak of *Chius* and *Argus*, still less of *Tirynth* (even though Götting shows that *Tirynthos* is defensible), all of which hurt a classical eye, and grate upon a classical ear. I will add that, in describing the archaic stele now preserved in a little church near Orcomenos, he substitutes a *beetle* for the large *grasshopper* which the man is holding to his dog. I was fortunate enough to see this stele myself, and noted the size and distinctness of the grasshopper, which is evidently intended for the very large emerald-green species that abounds through the

plains of Boeotia, and which one sees flying through the air like birds in size and weight.

Before leaving the classical side of the volumes, I will note that in two important articles the very interesting ancient side of them is completely omitted—I mean the articles on *Arbitration* and on the *Balance of Power*. The old Greeks were quite familiar with an idea thought by many a novelty of our own time—the idea of settling national disputes by arbitration. We have frequent allusions to such arbitrations, sometimes referred to a State, sometimes to a famous statesman, such as Themistocles, and it seems in all cases to have been considered proper to offer arbitration before appealing to arms. We have, as yet, no English monograph on this very interesting side in Greek politics. There is a good collection of materials in Egger's *Traité public dans l'antiquité*. As to the theory of the *Balance of Power*, it is commonly asserted to be the discovery of modern jurists, though it was quite familiar to the Greeks, was the real motive of many of their wars, and was even the leading idea of the foreign policy of Egypt in the days of the Diadochi, as well as of other trading States in antiquity.

Turning to the philosophical articles, we may divide them into biographical sketches, and discussions on the meaning of standard terms, such as *Axiom* and *Association* (of ideas). The biographical sketches are done with great learning and with evident sympathy, though (if we exclude Aristotle, as debateable ground with classics) Berkeley is the only very leading name within the compass of the volumes. The good bishop is handled by the light of Prof. Frazer's teaching, and the result is very satisfactory, perhaps a little more satisfactory than Berkeley himself. The question as to the precise nature of Berkeley's *idea* is settled rightly, I think, by declaring it a mere modification of mind, but the effect he produced on his early commentators, even up to Hamilton, was very different. For when he asserted that ideas which cease to exist in our minds are kept existing in the mind of God; when he asserted (*Principles*, § xc.) that they are "imprinted by a spirit distinct from that which perceives them," and again (§§ cxxxv. seqq.) protested against applying the word *idea* to spirit, as being different in kind—such declarations made most men think that his *idea*, though not matter, was something different from a mere modification of mind, in fact, the *tertium quid* of many of the schoolmen. As I have said, this interpretation is to be rejected by modern Berkeleyans, because I believe it would have been rejected by Berkeley himself had the question been brought clearly before him. But it is plain that both he and Locke, strangely enough, never distinctly thought about it, and both of them use in some places the language of those who held ideas to be separate entities, while in others they asserted them to be mere modifications of mind. I will add that in describing the *Theory of Vision*, it is hardly accurate to say that it is "a critical examination of the true meaning of the *externality*" apparently given by sight. The word *externality* does not occur at all, I believe, in the tract, and

the word *outness*, which Berkeley uses, very seldom indeed. It is the perception of *distance* which is the prominent subject—such distance as requires physiological adaptation; and, though the same arguments may be brought to bear on the general question of externality as such, this is not done by Berkeley, except incidentally, in this particular tract (cf. § 41).

All the biographies are, however, remarkable for the temperateness of their tone, and the breadth of view with which they are written. This is, also, even more strikingly the case with the special discussions on *Axiom* and *Association*, from the able pen of Prof. Robertson. An historical analysis of the varying meanings of such terms implies little less than a history of philosophy, and a history in the deepest sense, not chronological only, but also logical. The calm judicial qualities which Mr. Robertson brings to bear upon his task make his exposition very pleasant, even when one differs from him.

I do not think any fault could be found by either friend or opponent with his cautious and fair statement of the Principle of Association, and its claims in modern psychology; but I am not so sure that in his historical sketch he has done justice to either Locke or Berkeley. He says very rightly that Locke's chapter on the Association of Ideas offered little psychological suggestion, and only afforded to future enquirers a convenient name. But, as usual, the most important passage on the subject in Locke's *Essay* is not the official one, but an occasional remark. The well-known discussion (II. 9, § 8) headed "Ideas of Sensation often Changed by the Judgment" is the first popular statement of the most decisive and complete case of inseparable association, that of sensations of sight with those of touch. It is from this source that the whole subsequent development has been derived. There can be little doubt that Berkeley's whole Theory of Vision was suggested by this passage, and the principle as stated by him, and quoted in the article before us, was a mere restatement of it under the title of *Suggestion*.

The main applications of the principle have been made in modern times by J. S. Mill. His attempt to deduce from it necessary truths has been elsewhere discussed by me in connexion with Kant, and on his second and most ingenious attempt to deduce from it our belief in the existence of an external world I hope to write something special in due time. It is conceded by Prof. Robertson that, though strictly scientific, the proceeding of the Association school is not yet justified in all its claims. It is, therefore, a philosophical question which is still worth discussing.

On the word *Axiom* Prof. Robertson does not merely content himself with a clear and accurate history of the various uses of the term, he advances to a very ingenious and probable theory of his own, which, however, differs far less from that of Kant than he imagines. He assumes, indeed, with the school of Mr. Bain, that we can only have a perception of objects extended and figured by means of *muscular movements*, for which Kant would supply a mere constructive act

of the imagination. Nor would Kant be at all satisfied at having this act described as "due to the activity of the pure *ego*, opposed to the very notion of sensible experience, and absolutely *à priori*." Kant always demanded an empirical stimulus, and it is the act of comprehending such sensations that brings with it the employment of the pure forms of space and time. But the main features of Mr. Robertson's statement seem to me just and valuable, and perhaps more calculated than Kant's "to lead into the way of truth such as have erred and are deceived."

It will be pleasant after these dry metaphysical notes to turn to the lighter and sweeter subject of Music. Several important names appear in these volumes—our own Attwood, the Bach family, Beethoven, and Auber. There is such a universal habit of talking in a vague and twaddling way about music and musicians that a change in this respect would have been a striking feature in the *Encyclopaedia*, and would have commanded great respect and attention. Unfortunately the enthusiastic writer follows the old and beaten track. Thus none of the characteristic features of the composers are clearly brought out, and there is no good analysis given of any single work which could guide the enquirer. Attwood's glees are vaguely mentioned, but none of them specified, not even the splendid quintet, "To all that breathe the air of heaven," which is perhaps the most orchestral quintet for unaccompanied voices which has ever been composed. In the sketch of Beethoven we are told that under the article *Music* we shall find historical illustrations of the various composers, and this will probably make good what we here miss, some specimens of the peculiarities of the man, and at least one specimen of his best melody-writing—a feature of the last importance in the present rage for random tone-painting. But the real objection to the article is the cool assumption—common to most musicians—that because Beethoven wrote great music therefore he was a great man in other respects. "He was a great artist only because he was a great man, and a sad man withal." There is no evidence of his having been a great man, except in music, and it is a strange fact that in this art and in mathematics men otherwise weak and contemptible sometimes perform great things. Many of Schubert's most thoughtful and expressive songs were composed, it is said, in a pothouse, and there have been habitual drunkards great discoverers in mathematics. But in music and painting especially it is quite usual for men otherwise commonplace to develop a special genius; and it is far better to recognise and dissect this particular feature than to rhapsodise about other great qualities, which are usually imagined in artists out of a vague love of symmetry and a desire to glorify the art which we admire. Thus, when it is said of J. S. Bach (III. p. 196) that "his counterpoint, as compared with the polyphonic splendour of Palestrina or Orlando di Lasso, is, as it were, of a more intense, more immediately personal kind," we are presented with a statement which has probably no meaning at all, or, if it has, such

meaning could only have been made plain by quoting parallel passages from both authors, or at least referring to such passages definitely by name. Similarly we are told (p. 505) that Beethoven's works, and especially *Op. 1*, which is then under discussion, "are the bitter fruits of thought and sorrow, the results of a passionate but conscious strife for ideal aims." It is hard to characterise such writing with any gentler epithet than twaddling, seeing that the three sonatas in *Op. 1* are all modelled on the happy style of Mozart, as our author admits, and, though deeper and more subtle than many of Mozart's lighter works, scarcely show the peculiar *Wehmuth* of Beethoven's later style anywhere, except in the third Adagio (in E major). These details are worth mentioning because a really able and competent critic appears to have allowed himself to be carried away by the traditional and now established nonsense which is talked by musicians about musicians.

As the ancients coupled music with gymnastics, we will now turn to the sporting articles. Of these that on *Athletics* is very good, though the almost complete exclusion of the ancient games is remarkable. This branch of the subject will probably come in under some other head, but it is to be hoped that the Olympic games will be discussed by a practical man, like the writer before us, and not by a mere bookworm who never saw an athletic meeting. We are told by the scholiasts that Phayllus of Croton jumped forty-four feet, compared with which the wonderful high jump of six feet two inches at the last inter-university sports is a mere nothing. How is this to be explained? The Germans say he jumped downhill, and had weights in his hands, which he threw backward when rising. But what is their evidence? Something might also have been said of the ancient boxing, which was part of their athletics, and which they seem to have done very badly indeed.

Among the modern meetings enumerated, surely the Olympic games now held at Athens every four years, which were described last summer by eye-witnesses in the *ACADEMY* (July 10, 1875, p. 39), in *Macmillan's Magazine*, and in the *Field*, ought to have been mentioned.

But this kind of sport is vastly inferior to the fine old English field-sports, only one of which comes within our scope—treated in a masterly essay on *Angling* by the famous "F. F." Speaking as a practical angler of many years' standing, I can vouch for the soundness and accuracy of the principles laid down, and the advice and directions deduced from them. I will add a point or two which may be serviceable to the learned readers of the *ACADEMY* when they exchange the pen for the rod in their Long Vacation. In cautioning the angler (p. 40) not to strike a salmon too fast—an almost inevitable danger with a nervous angler who has been fishing for some time without a rise—he does not mention what is really the greatest of all safeguards, I mean the practice of playing the fly well under the water, so that the fish does not break the surface till he has actually taken the fly. I find that salmon take the fly better in this way, and that the chances of hooking them are about

ten times greater. This is not the case with trout; but in fishing for char, which are scarce in Ireland, I have generally caught them with an artificial fly fully eight inches or a foot under the surface. It may, perhaps, be said that the writer has not been as full as might be on Irish fishing, and many things which he says of Scotch fishing might have been well applied, with a few modifications, to the Irish lakes and rivers. When he says that the sea-trout in Ireland prefer mixed and showy wings, he says what is generally believed and acted upon. But in my experience a jet-black fly, made of water-rail's feathers, with a hackle of the same, and a slight silver twist at the tail, will beat any gaudy fly, or indeed any fly known, for white trout, either in Donegal, Connemara, or Kerry. But it must be used as a tail fly, and drawn gently under the water, when it is probably taken by the fish for a water-clock. If made of a small size, about that of an ordinary brown-trout fly, it will kill sea-trout in a dead calm, and with a bright sun shining. It should be noted, by the way, that salmon will take in calm water, if carefully enticed; and there are some Irish rivers, like the Boyne, where deep calm reaches are deliberately and successfully fished when their surface is like a mirror.

There is no space in this review to speak of the important theological articles (especially the very able and advanced paper on *The Bible*), or of the equally important geographical articles; but the accuracy of the latter will be sufficiently guaranteed by the fact that even obscure towns in Ireland are described fully, and without any blunders. We must also pass over the instructive dissertations in Natural History, especially on *Ants*, *Bees*, and *Spiders* (*Arachnida*), which are not only well written and full of information, but exceedingly well illustrated.

I will say a word in conclusion about the ancient notation described in the elaborate treatise on *Arithmetic*, which, with Mr. Procter's *Astronomy*, represents the exact science of the volumes. It is worth observing that the notation of the books of the *Iliad* and *Odyssey* by letters differs from the proper Greek numbering, even in the units, by omitting the sign for 6 (ς), so disturbing all the later signs. As many school-boys learn Greek notation from this source, teachers should not fail to point out the chance of mistake. The value given for CCICD is surely wrong, as it cannot mean anything but 10,000. The same may be said about CCCICDD, which is not a million, but 100,000. As to the origin of the Roman figures V and X, it seems to me that the writer, together with the great authorities whom he quotes, has missed the true solution of the matter. As the first four units represent four fingers, so the V is merely a rude picture of the hand, with the thumb separated from the closed fingers. X is likewise the juxtaposition of two such hands. This is almost certain; of course the C and M are merely the initial letters of *centum* and *mille*, as our author perceives. But his suggestions about the simpler V and X are laboured and improbable.

Those who are wearied with these dry studies will do well to turn to Mr. Swinburne's *Beaumont and Fletcher*, where they

will learn how a great poet appreciates his ancestors in art, and how perfectly high enthusiasm can be combined with a severe and critical judgment. J. P. MAHAFFY.

Thoughts on Art, Philosophy, and Religion.
By Sydney Dobell. With a Note by John Nichol, M.A., LL.D., &c. (London: Smith, Elder & Co., 1876.)

THE present work gives us access to a singularly original and lofty-natured, as well as subtly-intellectual man. A certain aristocratic distinction of character and mind seems to me the note of it. Truly the fragmentariness of the volume is somewhat tantalising. We do not learn here what the poet thought of his contemporaries and predecessors in the art, nor how his own inner life was nourished and unfolded. It is a little bewildering, moreover, not to find the great builders of thought alluded to by name in connexion with subjects they have made their own. But it hardly follows that Mr. Dobell did not study them; and he often illuminates his themes with fine, profound, suggestive glances, so that his thoughts become fertilising in the minds of readers. Not least in the crabbed, curious, almost pedantic wording of some of them is the resemblance to Coleridge's *Aids to Reflection* observable. But we must remark that they were not intended for publication in their present shape. We are reminded of the deeply melancholy collapse of a noble life in mid-career—arrested by ill-health and accident.

The editor gives us here some idea what the projected concluding parts of *Balder* would have been. But it is perhaps difficult to regret that *Balder* was not finished—for no addition could have made tolerable the interminable weltering chaos of the earlier part. We have, however, in this volume the plan, and even some details, of a play that was to have formed an interlude in *Balder*; but it so grew under the writer's hand that he resolved to make of it a separate work. And to me it seems that this must certainly have proved the finest monument of his genius—though indeed *The Roman* is a splendid poem. This, however, is more dramatic in conception.

The main idea of the play is the struggle between the Church of Rome and the secular power in the Middle Ages. This is represented by an imaginary episode of the long war between Guelf and Ghibelline. The purpose of the author was to represent another side of that progress from doubt to faith, from chaos to order, one phase of which was shown in the first part of *Balder*. There is here action, incident, and some mutual influence of distinct characters upon one another; though the characters would have been impersonations of abstract types, rather than living persons indirectly representative of such types. And they would evidently have been mouthpieces for the poet's own acute, even dramatic (in so far as many-sided and impartial) reflections on important general problems, as Browning's characters so often are; though, as with Browning, each character would have uttered reflections appropriate to him or her, which is manifest from the notes here presented

to us of sentiments and sayings arising on the whole fairly out of the situation of each speaker. Yet it seems hardly fair to show a poet thus rough-hewing at the rude block.

There are two finished compositions—the pamphlet on "Reform" and the "Lecture on Poetry." These are stately, lucid, and eloquent in style. The former is wise and thoughtful, though there is some want of distinctness in the writer's statement of his theory as regards plural voting and the representation of minorities—the politics appear to be "Liberal-Conservative."

But the most interesting and weighty thing here is perhaps the "Lecture on Poetry." Dobell's doctrine is the extreme antipodes of the latest and most fashionable propounded by critics, and reduced to practice by poets. He does not think that Form is all, and Matter of no account; on the contrary, he says, "a perfect poem is the expression of a perfect human mind." Yet, though I am in general agreement with him on this head, I believe he too much emphasises the individual poet's mind in his definitions of non-lyrical poetry. Thus it is characteristic of him that he considers the drama a sort of truncated form of the Epic. A poet, he says, has a whole world of imagined facts, and an inexhaustible stock of men and women, in the transmutable substance of his own character, and has the power of transfiguration into these. But the drama is described as "a story enacted by some great tragedian *en costume*, without the (Epic) narrative, and with no central figure of himself, in which the various dissimilar personifications might cohere." Now, this is to treat the poetic personality in drama too much as the visible and tangible centre of all the clustering imaginations. There may be a great poetry of personality, as in Byron. And no doubt there is the peculiar standpoint and flavour of individual genius in all its work. But a play is better realised by the company of the Théâtre Français than by any Mr. Bellew.

The poet's personality in drama ought to be an *insensible* (rather than a visible) centre, radiating *objective* unity among its creations. In Shakspeare it is surely this, and even in some of the best Epic poetry—in Homer, for instance, and our own narrative poet Chaucer. (The highest art accordingly is never *mannered*, mannerism being to a noble style what the "deportment" of a dancing-master is to the native grace of a gentleman.) There is, however, vital teaching in this definition: "the expression of a perfect human mind by means of one beautiful or sublime truth, and other essentially related truths, arranged according to their essential relationship, in a proportioned succession of words, true and congruous, and therefore sublime or beautiful." Perhaps the phraseology too much suggests general abstract truths, to the expression of which the concrete life-story may be only as machinery; and certainly Dobell's best poetry is apt to be rhetorical. But still it is very easy to understate the view Dobell means to emphasise, and to do so is pernicious for art. How are you to obtain that cosmic unity involved in the highest creation, without a vision or intuition of central

and more cosmic truth, underlying the ordered facts of actual history or invention which you may take for your theme? Without this, there may be spirited historic chronicles, or clever realistic tales, with verse as good as you please; but there cannot, I apprehend, be the highest tragic, or perhaps even the best comic poetry. In proportion to the poet's grasp of the essential, and therefore universal significance of his subject; in proportion, therefore, to his own intellectual and spiritual calibre, will be the degree of essential poetry, or imaginative truth attained, and the vitality of his creation for all time. Every great work of Aeschylus, Sophocles, or Shakspeare is thus universal in its significance, is representative of some law of human destiny, some abiding relations of humanity with Nature and with God. That is what poetic vision of the rich breathing life before us all has made it—concrete living philosophy. "Didactic" poetry is only condemnable because it harps upon its own conventional moral saws, and cramps the complex human mystery into texts of unimaginative, unemotional sermons. But Hamlet, Achilles, Prometheus, Romeo, Juliet, Faust, these are not our neighbours over the way; they are eternal ideals, as well as living persons. Men like Homer, Dante, Milton are, as Shelley says, "the world's unacknowledged legislators." "You may make a people's laws, if I may make their ballads."

Still, Mr. Dobell's definitions hardly seem to cover the best objective poetry, nor that of humour and gaiety; nor, again, that of hate, wit, and ridicule; nor that of revolt and despair. Doubtless, the evil, painful, denying, despairing, grotesque elements must have their aesthetic glorification at the hands of Art; yet they may be prominent characteristics of an Art-product, while Dobell speaks only of love, worship, and their correlated poetic equivalents. His remarks on the physiological rationale of rhythmical speech are very striking. He treats it as the art-perfected natural expression of imaginative emotion, and as itself reproductive of the moods that engender it. But we ought to remember Shelley's wise observations on this subject, in his *Defence of Poetry*. Shelley was master of the technique of his art, and at the bidding of his enchantment many an Ilion of sound "like a mist rose into towers." A poet, according to him, must be rhythmical, but his rhythm is not confined to any stated measures; it has varied, in fact, for every age and country. If the lofty claim made by men like Emerson, Dobell, Walt Whitman, and Shelley have any justification at all, the last must be right in vindicating the name of poet for Plato, Plutarch, and Rousseau. Nor can we any longer accord the title to some melodious jingler of empty brass, while we deny it to the creator of a French Revolution, a Mary Stuart, or an Elizabeth.

We pass, however, to Sydney Dobell's treatment of metaphor. "The poet," he says, "requires his poetic equivalent to be not an arbitrary sign, but a metaphor, and the whole action of his mind on language is to elevate it from the sign towards the metaphor." He argues that words were originally metaphors—that is, had an essential

relationship to the facts for which they stood. By instinctive selection and rhythmic combination the verbal utterance is thus elevated anew.

Othello, bending over Desdemona, says not "when I have killed thee," but "when I have plucked thy rose." The expository criticism of this is altogether admirable and exquisite, as likewise is that of Thorwaldsen's *Night*. Here the fact of imagination had no equivalent in words, and had to be expressed by another, for which such equivalent existed. "In the language of God there was a fact essentially akin to that ineffable mystery of the living Desdemona, and to this the poet instinctively turned. The ineffable became effable in a rose." Thus, fine metaphor is the language of vital truth.

Still the change that has passed over the spirit of human speech, as civilisation has advanced, is not precisely degradation; and the compliment we pay to poetry may seem but equivocal, if we affirm too unreservedly that she should return to the language of human infancy. Dobell, indeed, sometimes explains fully that, while there should be in a poem circulation of vitality and beauty from the whole into the parts, yet some of these parts may only prove it in their connexion with the whole, whereas separately they may not show any special poetic beauty. Yet he often appears to assert the opposite, as where he compares to a poem the crystal, whose atoms are miniature crystals. With the spirit of the latter principle his own practice is too often congruous. To make every phrase and sentence metaphorical is impossible without a sense of acrobatic strain, manufacture of artificial heat, and painful concoction of remote resemblances, which are conceits. It is precisely of saying too many fine things—which are by no means always fine—and so sacrificing beauty of outline and harmonious proportion, that Dobell has with reason been accused. A truer analogy is found in the living organism, whose members and organs are not miniatures of the whole.

Nevertheless it is quite unjust to a very fine poet to forget that the law of metaphor is really that of all poetic expression—the law of the whole poem. Therefore Aristotle said, "the greatest thing is to employ metaphors well, for this alone cannot be acquired from another, but is an indication of an excellent genius." The same organising imagination that shines forth in the ordered poem is wanted also for the magic phrase, the subtly ideal thought, or description of nature, the pathetic or tenderly melodious passage of "linked sweetness long drawn out;" and these (even original metrical beauties, though the poet's ear was uncertain) abound in Dobell, some of them being unsurpassed in our literature. Is poetry of this kind so very common that it becomes imperative upon all skreeling things of darkness, and all fustian-suited, owlish versifiers, envious of a rival's cloth of gold, to stun the singer with vain clamour for not giving what he has not got, instead of enjoying, and thanking him for what he has given? Keats was stoned long ago on a similar plea. But wisdom is justified of her children. With few exceptions, the fine poets of Elizabethan literature are best represented by culled passages, as

in Lamb. And if the enemies of genius could have killed Dobell, they might also have slain Spenser, and Marlowe, and Keats.

RODEN NOEL.

A General History of Greece. By G. W. Cox, M.A.

The Greeks and the Persians. By the same Author. (London: Longmans & Co., 1876.)

MR. COX is determined to take the field of Greek history by storm. For the "scholar and critic" he has provided a history on a large and complete scale; for "readers of all classes" he has written a "General History;" and, lastly, "for the young" he has rapidly sketched the history of the great struggle between Greece and Persia. We get, indeed, the same article but in different sizes, and we hope that the machine-like rapidity with which Mr. Cox has turned out his work will be adequately appreciated by the public for whom he has laboured. In the present instance we shall confine ourselves to the two most recent of Mr. Cox's three books. The chief difference between them lies in the extent of the ground they cover. The views set forth are the same, and so in a great degree are the order of the chapters and even the language, but the *General History* carries us from the beginning of all things down to the year of grace 1862; while in *The Greeks and the Persians* we are practically limited to the sixth and fifth centuries, B.C. We shall therefore take the liberty in this brief notice of treating the two books as one, and Mr. Cox must also excuse us if we stop short of the very recent date reached in his *General History*. For his sketch "of the subsequent fortunes of the Greek peoples" is merely an appendix covering some seventeen out of 670 pages, and might as well have been omitted. From the time of Alexander onwards the history of the Hellenic peoples and the history of Hellenism diverge, and the historian, if limited to seventeen pages, must choose between them. So far as Mr. Cox has chosen at all, he has followed the smaller and less important branch of the stream.

Both books are undeniably pleasant reading, and if Mr. Cox is occasionally inexact and sometimes wrong, he is hardly ever dull. The purely narrative portions are certainly the best, and the smaller work, in which they predominate, is so far to be preferred to the other. Both, too, have the rather unusual merit of being illustrated by a parallel criticism of the original authorities.

But Mr. Cox has his faults. He is guilty of omissions inexcusable in the most brief and hurried compilation, and he is vague and confused on points where his brevity renders clearness indispensable. In both the books before us he gallantly attacks the difficult question of the origin and growth of Hellenic civilisation; but one very important side of the question is wholly ignored. He has a good deal to say about certain inherent Aryan tendencies as determining the course of Greek development; but as to any possible external influences exercised by the older civilisations of the East upon their younger rival he preserves a "deep and learned silence." Even the Phoenicians are

as though they had never been, and yet no reader, however "general" or however "young," can hope to understand early Greek history without some knowledge of the bustling people who studded the coasts of Greece with their settlements, and stamped an indelible impression of themselves upon Greek civilisation. In dealing with Greek myths, Mr. Cox is treading familiar ground. He discards very properly the old-fashioned way of dissecting a myth on the assumption that an imaginary residual element of truth might thus be discovered. But to the genuine historical value of myths he shuts his eyes. Yet, as Professor Curtius, for instance, has shown, the myth taken as a whole, and as an attempt at explanation cast in the usual primitive story form, will often suggest a solution or corroborate an independent conclusion. The existence, localisation, recurrence, and transmission of myths all throw important light on the vexed questions of early history.

In Mr. Cox's account of Sparta we have an equally serious omission to complain of. This account is painfully inadequate. From one point of view Sparta presents a picture of complete stagnation. The primitive constitution—that of the Achæians in the *Iliad*—lingered on, almost unchanged in form, long after other Greek States had outgrown it. On the other side we have an intensely precocious development in one particular direction, under the pressure of which the stray elements of a common rule of life, nowhere wholly absent in Greece, are hardened and compacted into an iron system of discipline. Yet we look in vain in these books for any clear statement of these facts, or any analysis of the causes which produced such momentous results. Even the ephorality, the keystone of the whole fabric, is treated in the most meagre and superficial manner possible.

When we turn to Athenian history, we find, not any glaring omissions, but instead, a most confusing vagueness. As to Solon's *σειράχθεια*, Mr. Cox has a view of his own which is at least possible and intelligible; but it is extremely difficult to make out what he considers to have been the exact nature of the political reforms which accompanied it. We get at first the old four Attic tribes, a religious organisation, and at their head "the sacred oligarchy of the Eupatridæ." Outside these tribes a large population had grown up, energetic, thrifty, and presumably well-to-do. The new classification was "to take in all the free inhabitants of land without reference to affinities of blood." It consequently gave "every citizen a place in the great council," i.e., the *Ecclasia*. But we are also told that, even according to Solon's scheme, only the members of the old religious tribes were eligible for office, and that though the poor man, even if a member, was ineligible, the richest was equally so if he belonged to the outside population, for whom Solon was especially legislating. This view, if we have interpreted it rightly, seems to us untenable.

It is, again, a disputed point at what date the dicasteries were first organised as regular tribunals. Mr. Grote assigns the work to Pericles, others—Schoemann, for instance—to Cleisthenes. Mr. Cox fully describes them

when dealing with the Cleisthenian reforms, and yet half implies that they were really established by Pericles.

We can only mention a few other points on which Mr. Cox seems to us defective. The broad political movements are too often slurred over; those in the colonies in the seventh and sixth century B.C., equally with the great democratic stir in the mother country at the time of and just after the Persian wars. Lastly, we venture to think that Mr. Cox has throughout misconceived the influence exercised by Greek religion. With him it is originative. The impulse which expanded the family into the State is "imparted by a religious belief." The constitution of the early Greek *πόλις* was similarly based on religion. But is not the real state of the case this? Religion did but reflect and sanction what the pressure of social and physical needs had created—as the belief in a divine right sanctioned and perpetuated, but certainly did not create, modern monarchy. Apart from this secondary conservative influence, Greek religion was surely simply the reflex image of Greek life, the mirror in which every feature was faithfully portrayed.

H. F. PELHAM.

NEW NOVELS.

The Master of Riverswood. By Mrs. Arthur Lewis. Three Volumes. (London: Samuel Tinsley, 1876.)

Nicolai's Marriage; a Picture of Danish Family Life. By Henrik Scharling, author of "Noddebo Parsonage" and "The Rivals." From the Danish, by the translator of "The Guardian," "John Falk," "Noddebo Parsonage," "The Rivals," &c. Two Volumes. (London: R. Bentley & Son, 1876.)

Parley Magna. By Edward Whitaker, author of "Lucy Fitzadam." Two Volumes. (London: Smith, Elder, & Co., 1876.)

PRESUMING that in the *Master of Riverswood* we have the authoress's first attempt at a three-volume novel, we venture to point out a few faults in her style which may easily be amended. Some of these are mere vulgarities, others are grammatical errors, such as "she is going some calls," and the use of the verb "to dare" in the present, instead of the imperfect tense; and last, but not least, is the constant transgression of the third commandment. Passing on to the general tenor of the book, it is well to say at once that the breach of another of the ten commandments forms its central incident. This leads us, of necessity, into scenes which are not pleasant to dwell on, and, not of necessity, but of the writer's own election, into others which we should equally wish to avoid. Yet her aim is undeniably good, although her views of conduct may be described as hazy. With considerable ease of expression, she has little originality; but in sketches of Nature she succeeds well, and never better than when, with much artistic skill, she brings its charms into contrast with the misery of the outcast pair, who wander through the fairest landscapes, seeking rest and finding none. Madame Angèle, fascinating, though false, is very cleverly drawn; and in Rochefort Longley Mrs.

Lewis has given us a loveable and noble hero, who, even when the cup of happiness had twice been dashed from his lips by the very women who seemed to offer it, could still believe in woman, and shrink from all that would degrade her. Glanville, his friend by accident rather than by choice, and Nora Heaton, his betrothed, as worldly as she is beautiful, are ordinary characters enough; nor is it unnatural that there should be nothing on a first acquaintance with them to prepare us for the terrific climax in the second volume. Rochefort had been warned that Nora was one of those young ladies who talk to their dressmaker of things which they would not mention to their mother; but, intent on ascertaining the point of main importance to himself—whether she loved him or Glanville best—inexperienced as he was, he had taken no alarm. But this slight hint supplies all that is needed to explain what follows. Before the authoress writes upon such themes again (and we hope it will be long), we would advise her to clear her views a little concerning them.

Denmark has sent us many welcome gifts, and the oftener she adds to our debt by importing into our literature anything so fresh and pure as *Nicolai's Marriage* the better. To take up this after *The Master of Riverswood* is like turning one's face to meet the cool airs from a glacier on a sultry summer day. The story is a continuation of *Noddebo Parsonage*, of which we can only say that if it is equally charming it well deserves to be read. Nicolai gives us little more than a rapid sketch of his courtship and early married life, which had somehow come about in spite of himself and his resolves. For he was an enthusiast for Art, and, convinced that Art would suffer from a divided allegiance on his part, he had vowed to remain single for her sake. Many enthusiasts for other things besides Art have registered this vow, and many more have had it registered for them by their fair admirers. Great, in such cases, are the lamentations over the hero who falls so low as to change his mind, or, it may be (though this thought is even less endurable), merely his condition! No consciousness of such a descent, however, dims the honeymoon of Nicolai, and he enjoys life as only an artist can, unembarrassed by any balance at his banker's. But it is a prosaic fact that a lack of this balance somewhat mars the poetry of existence, and we had our fears for poor Nicolai—unfounded fears, for Providence comes to his assistance by the hands of a generous father-in-law, and the threatening cloud is dispersed. "The well of beauty in the soul of man is inexhaustible as the well of love, and it is ever manifesting itself in new creations." So says his friend the sculptor; and so it comes to pass that the artist's is the true child-soul, which is new to all things and finds all things new. Nicolai, we must own, is a child in other respects too—inconsequent, wayward, and provoking—but his *naïveté* disarms criticism, and our thanks are due to the unnamed translator who has introduced us to such an unsophisticated being.

It is a very rare power which enables an author so to conceive and portray a charac-

ter that it reveals itself to his readers as a new acquaintance with whose individuality they become more and more impressed as they follow it with interest through the mazes of the tale. But rare as this faculty is, it should belong in some measure, at least, to every one who professes to give us pictures of life; and it certainly does not belong in any measure at all to the author of *Parley Magna*. We will not complain of the absence of any good plot in this book, for that is a defect shared by most novels of the day, and by many that are deeply interesting notwithstanding. It is of far more importance that the characters are no living men and women, likely to baffle Mr. Whitaker by acting of their own free-will, but mere wooden puppets, tumbling in grotesque fashion on the stage, and moved by very clumsy machinery at his pleasure. Arthur Amory, his hero, has an extremely tender conscience, drops a tear while conversing with his tutor, winds up his courtship of the village belle with a moral discourse, and then betakes himself to a platonic worship of the lady who is engaged to his friend. This friend, William Roy, has been his ideal of all that is noblest in manhood, and if ever the poor youth engages our sympathies for a moment it is when the fact that Roy has acted basely first flashes upon him. The catastrophe of his story would be heartrending if we could realise it, but this is rendered impossible by the stilted affectation of the writer's style, of which a few quotations will convey some idea. The description of the heroine's teeth has the charm of novelty, if nothing else:—

"As pretty, fresh, and regular they were, as ranks of darling children ranged in spotless purity and uninterrupted order for morning school. . . . Joy's lamps were kindled in his eyes, festive banners of crimson were displayed upon his cheeks. . . . His heart called loudly upon his muscles for their best assistance. They gave it. He found strength enough to draw to the window the iron bed;" &c., &c.

Mr. Whitaker is not incapable of saying a good thing at times, and there is much cleverness in the account of an author "reviewing his reviewers," and feeling the same disappointment about them as he had felt on seeing a green woodpecker, when the illusion of his childhood, "that the moderate-sized bird was at least as big as a pelican," was rudely dispelled. As the hero's discovery that the critics "had not properly read his book" may be supposed to point to some previous experience of our novelist himself, we will assure the latter that in the present instance his book has been read—whether "properly" or not we cannot say—but we should be sorry to go through it again. At the end he informs us that the novel which "bore the appropriate and suggestive title *Parley Magna*" was compiled from the MS. of Arthur Amory, and curtly states that "it succeeded." In spite of this challenge, and of one or two more equally audacious, truth compels us to hint that he may possibly have maligned the public taste, and drawn an unwarranted conclusion in his own favour.

S. STATHAM.

CURRENT LITERATURE.

A Handbook of London Bankers, with some Account of their Predecessors, the Early Goldsmiths. By F. G. Hilton Price, F.G.S., F.R.G.S. (Chatto and Windus.) This work might have been appropriately styled "the chronology of London Banking," as, although it gives an account of the members of the existing London banking-houses, it is concerned at greater length with the banks which have preceded them. The author appears to have been led to undertake the work, which has been one of considerable research and labour, by an investigation into the early history of "Child's Bank," which led him on to the history of the early London goldsmiths and their system of "running-cashes," of which the annals go back to the *Little London Directory* of 1677. It appears that Francis Child, at the sign of the Marygold, Fleet Street, was the first banker who gave up his goldsmith's business, and he has been called on that account by Pennant "the father of the profession." The old ledgers of the firm are full of goldsmiths' and pawnbrokers' accounts mixed up with banking-accounts, prior to the year 1690. In that year Francis Child, who was the younger brother of Sir Josiah Child, was sheriff of London. In 1699, he was Lord Mayor of London, and was knighted, and he represented the City of London in the first Parliament of Queen Anne. His second son, Francis, who, like his father, was in due course of time Lord Mayor and knighted, introduced, in 1729, a printed form of promissory note having a picture of Temple Bar in the left-hand corner. These were probably the first printed bank-notes ever known, and the author appears to have seen notes of Child and Co. as recent as of the year 1793. There are only four City banking-houses—Martin and Co.; Hoare and Co.; Barnetts, Hoare and Co.; Willis, Percival and Co.—which represent goldsmiths who are mentioned in the *Little London Directory* as keeping running-cashes in 1677. None of the other banking-houses of the City of London—unless Hankeys and Co., and Goslings and Sharpe may be excepted—date from an earlier period than the first quarter of the last century. The author has supplied chronological lists of all the London banking-houses from 1736. These lists have been chiefly compiled from the London Directories preserved in the British Museum. The series, however, is here and there defective, but it may be hoped that the announcement of that fact will lead to further information being supplied to the author from other sources. The earlier part of the work, which is concerned with the history of the banks themselves, has been drawn up in the form of a dictionary. This arrangement has been perhaps unavoidable under the circumstances, and although it detracts somewhat from the literary character of the work, the author has felt himself justified in preferring it for greater convenience of reference. The work itself is an instructive contribution to the history of the growth of the enormous wealth of the City of London, and it teaches one important lesson—that there is a "method" in banking as in other business, and that while the fortunes of Coutts and Co. may have been due to the shrewdness of Mr. Thomas Coutts in determining whom he might trust, the wealth of Jones Lloyd and Co. was saved by the sagacity of Mr. Jones Lloyd in deciding whom he should not trust. Two capital anecdotes are told of these two houses, which will well repay the curiosity of the reader.

Of *Stonehenge's British Rural Sports* (F. Warne and Co.) it might be sufficient recommendation to note that the present edition is the twelfth since 1855, and that the *Field* staff, with its able editor, are responsible for its chapters and the additions to them. But what seems deserving of further notice is, that a comparison of its information with the older work of the same title by Blaine will show a balance of width, breadth, and, of

course, novelty in favour of the book before us. With the notable and praiseworthy exceptions of Pugilism, Cockfighting, Bull and Badger-baiting, which the editor excludes as illegal and ungentelemanly, we scarcely know of any other omission in the 930 pages, unless it be the game of Polo, which is possibly omitted because it is an Eastern pastime. In field sports, and the requirements, equipments, and training for them, not a single approved novelty is overlooked; and the chapter on training for athletic feats and amateur pedestrianism is full of excellent advice. Some of the newest matter concerns Lawn Tennis, Badminton, Bicycling, Dog Shows, Athletics, Golf; and even "rinking," or "roller-skating," is not omitted. Among the latest swimming feats, that of Matthew Webb is chronicled. *A propos*, indeed, of Salmon and Trout Fishing, *Bala Lake* is omitted among the habitats of the Gwyniad (*Coregonus Pennantii*), though it is as proper to it as to the Irish, Scotch, and Cumberland Lakes; but really a keen and lynx-eyed fault-finder might find an easier task than successfully "spotting" omissions in a manual which traverses the whole range of sports and pastimes; gives "wrinkles" about carriages and saddles; and, with as much facility as Præd's "Vicar," disseminates precepts as deep and wide-ranging as

"Stewing eels or shoeing horses."

MR. WILLIAM A. LEONARD has published a little volume of essays under the title of *Hindu Thought* (Marr), full of vague sympathy and inaccurate knowledge. The endeavour apparent throughout the book to interest the English public in the religious ideas of Indian thinkers is commendable enough, but the method adopted of singling out only those ideas which happen to harmonise with English Theism is scarcely fair, and conveys the impression that even Mr. Leonard himself is after all more interested in English than in "Hindu thought." It might therefore be supposed that the author had spent more time and trouble in the study of the former than he seems to have considered it worth while to bestow on the latter, but such a conjecture would not be confirmed by a perusal of the essays contained in this volume.

M. VAN LAUN, the third volume of whose *Molière* (Edinburgh: Paterson) has now appeared, appears to have been bitten by the "parallel passage" mania which at one time so sorely afflicted classical commentators. It was surely unnecessary to quote Bailie Nicol Jarvie's "boots full of boiling water" *à propos* of Lyciscus' "gueule pleine de bouillie bien chaude," and it must be a remarkably keen or a remarkably dull faculty which discerns the resemblance of Mrs. Quickly's "rescue or two" to Sganarelle's "qu'on m'aïlle quérir des médecines, et en quantité." M. Van Laun has also allowed his zeal for the restitution of Molière's stolen property a little to outrun his discretion. It is by no means clear that Shadwell's *Libertine* can be fairly called an imitation of Molière's *Festin de Pierre*; and it is quite certain that the ingenuity which makes *Love for Love* "a free imitation of three of Molière's plays," and disputes the originality of those "sisters everyway," Mesdames Foresight and Frail, is misapplied. We doubt the good taste of inserting a tirade against Louis XIV. in the midst of some admirable genealogical notes furnished by M. Paul Lacroix, and we are sorry not to see in this volume a more decided improvement in the flexibility and correctness of the English used. Whether a Molière in English be wanted is a question which admits of various answers, but there can be only one answer to the question whether we want a Molière in some composite dialect which is neither English nor French. The English verb "to pretend" does not translate the French *prétendre*; we do not speak of "knowing a person at one's fingers ends," nor is "respectable man" at all an equivalent for "honnête homme." Finally, imagine in the greatest scene of Molière's greatest play—the conclave of beauties and wits in *Le Misanthrope*—imagine Acaste, the

immaculate marquis, ejaculating "Drat it"! It is great pity that M. Van Laun does not get some competent English friend to revise his proof-sheets, and point out to him these blunders, which, excusable as they may be in a foreigner, are terrible drawbacks to the value of his sumptuous and in many ways meritorious book.

An Introduction to the Study of the Anglo-Saxon Language. By Prof. Stephen H. Carpenter, of the University of Wisconsin. (Boston: Grim Brothers.) This is a handy little grammar and series of prose and verse extracts, with notes and vocabulary, compiled as an introduction to harder books. Its phonology is much at fault. Surely "eo like German *eo*, *eo* like *ee* in *seen* (*sehn*, to see)" should not have appeared after Mr. A. J. Ellis's and Mr. Henry Sweet's investigations. It wants more simple sentences for the beginner to start with, and needs also the translation of the examples in the syntax. The compiler says, "The orthography and accentuation in Anglo-Saxon are extremely irregular. In the earlier extracts I have attempted to present somewhat of uniformity; the later ones stand as in the editions" he takes them from. Surely this meddling with texts had better been let alone. It must be muddling and misrepresentation of the manuscripts. Mr. Waring and Dr. Bosworth did too much of it in their edition of the Gospels. We do not want any additions by Prof. Carpenter.

MR. RICHARD ROWE, already favourably known to the reading public as author of "Episodes in an Obscure Life," and some similar writings, has just published a series of papers on the existing condition of our merchant seamen, which he names *Jack Afloat and Ashore* (Smith, Elder, and Co.). Important as the British mercantile marine has been for centuries, its literature is very scanty, except that part of it which consists in romantic stories for boys, such as Mr. W. H. G. Kingston pours forth unexhaustedly; and very many readers who are reasonably familiar with the circumstances of the Royal Navy know nothing of its chief feeder. Mr. Rowe has made it part of his business to converse with many sailors, and gives us here in brief and readable form the results of his enquiries, some of which, at least, are recognisable as having already appeared in serial magazines. "How Wrecks are Caused" takes some of the blame off the shoulders of ship-owners and lays it on the crews, in despite of Mr. Plimsoll. "Ratcliffe Highway" graphically describes the most curious thoroughfare in all London; and Sailors' Homes, the Thames Police, Training Ships, with other cognate subjects, find their place in Mr. Rowe's volume, communicating much information in a convenient fashion which the ordinary reader would find it difficult to discover for himself, were he desirous of examining into the condition of sailors. It has thus a more permanent value than that of mere amusement, which, however, it has by no means failed to provide.

NOTES AND NEWS.

MR. E. A. FREEMAN, the historian, has gone, not to Dalmatia or Herzegovina, as some persons have supposed, but to France, where he will visit some historical sites in Normandy and Maine connected with William Rufus, of whom he may perhaps hereafter treat more fully than in vol. v. of his *Norman Conquest*, which must now be in the hands of the bookbinder.

PROFESSOR JEVONS has published the interesting paper on "The United Kingdom Alliance and its Prospects of Success," which he read before the Manchester Statistical Society. Examining the votes on the Permissive Bill during the last ten years, he observes that a statistician would conclude that the Alliance has passed its maximum, and is on the wane. The Bishop of Manchester said, some time ago, that we must not expect the

Bill to become law "within any calculable time." He "ventures to assert that it will never become law at all." The friends of the bill will find the eminent economist's paper altogether of discouraging import.

We are glad to learn that an arrangement has been entered into between Mr. Mynors Bright and Messrs. Bickers and Son, the editor and publishers of the new edition of Pepsy's *Diary*, on the one part, and Messrs. Bell and Son on the other, by which such of Lord Braybrooke's notes as are still copyright will be printed in that edition. This is a satisfactory agreement, as it brings to an end an unfortunate misunderstanding which has shown itself in certain correspondence in our columns. We understand that the extra notes to the volumes of the *Diary* already published will be printed in such a form that they can be bound in at the end of the volumes, but that the notes to the forthcoming volumes will appear in their proper position.

MR. CHARLES BAGOT CAYLEY, whose translation of Dante's *Commedia* in the original *terza rima* enjoys a deserved celebrity, is likely to publish shortly a translation of the *Iliad* in quantitative hexameters. Versions already published of the *Prometheus Bound* of Aeschylus and the Hebrew Psalms attest, as well as the *Commedia*, the exceptional capacity of Mr. Cayley as a translator.

MISS CHRISTINA ROSSETTI undertakes to join the band of literary co-operators with Mr. Grosart in his elaborately-planned forthcoming edition of Spenser. She will investigate the analogies traceable between Spenser's works and Dante's.

From Pall Mall to the Punjab: or, with the Prince in India, is to be the title of an illustrated work by Mr. Drew Gay, the special correspondent for the *Daily Telegraph*, to be published immediately by Messrs. Chatto and Windus.

We have received from the Oxford University Press what claims to be, and, it is to be hoped, really is, the "smallest Church Service in the world." It very closely resembles the "smallest Bible" and "smallest Prayer-Book," which we have already noticed.

A MANUSCRIPT relic of considerable interest has been brought to light from among a number of papers at the Hartley Institution, Southampton, by Mr. Shore, chief officer of that institution. The manuscript has now been placed in a state of preservation, and contains the original accounts of the guild or fraternity of the Holy Ghost at Basingstoke from A.D. 1557 to 1654. The ruins of the chapel and other buildings of the guild of the Holy Ghost form a very picturesque object, familiar to all travellers *via* Basingstoke Station. This guild or fraternity escaped dissolution, being an educational foundation, at the time of the suppression of the monasteries, and was confirmed in its possessions by a charter of Philip and Mary, A.D. 1556-7. It has usually been supposed that it ceased to exist about the end of Elizabeth's reign, or in the time of the Commonwealth, and this manuscript confirms the later date.

THE able Director of the Royal Zoological Museum of Lisbon, José Vicente Barboza du Bocage, well-known for his valuable researches on the natural history of the shores of Portugal, and especially on the fauna of the Portuguese possessions of Africa, was unanimously elected a Foreign Member of the Linnean Society at their last meeting on May 4. Prof. William Nylander, of Helsingfors, a Cryptogamic Botanist of high, and deservedly high, reputation, had also the same honorary distinction conferred on him.

MR. E. W. WEST, of the I.C.S., the well-known Pahlavi scholar, is about to return to Europe with fresh materials for the study of Pahlavi literature, of which he gives the following account in a letter to Prof. Max Müller:—

"I have obtained complete copies of the *Dinkard*, *Nirangistân*, *Vajarkard-i Dini*, and many shorter

works hardly known by name in Europe, and hope to finish the *Dadistân-i Dini*. . . I have also collated Spiegel's Pahlavi text of the *Josna* and *Vendidad* with some very old MSS., and am sorry to say I find the printed text lamentably defective.

"The *Dinkard* is the longest Pahlavi work in existence, and originally contained nine books, of which the first two are missing; a MS. of the remaining seven books was brought from Persia about ninety years ago, and this MS. traces its own descent from an old MS. copied by a writer about 877 years ago; all existing copies in India are derived from this MS. brought from Persia, but before they were made about one-sixth of the folios of the original MS. had been abstracted by various individuals, and still remain in other hands. I have been able to collate all these scattered folios excepting five, which are still missing; but excepting myself I believe Dastur Peshotan is the only person who has a copy of the whole. The eighth and ninth books contain a long account of the *Nasks*, or twenty-one books of the Zoroastrian literature, which seems likely to be of considerable interest. Enquiries have been made in Persia for some other copy of this work, but hitherto without success.

"The *Nirangistân* is probably the third largest work in Pahlavi (if it be longer than the Pahlavi *Vendidad*); it consists of minute directions with regard to ceremonies very difficult to understand fully, and seems to contain many quotations from the *Avesta* not found elsewhere, and likely to be important additions to the *Zend Dictionary*. . . .

"The *Dadistân-i Dini* is the second longest Pahlavi work, and contains a great variety of religious information, more interesting and less technical than that in the *Nirangistân*. It consists of three parts, of which the first and last are said to have been additions to the middle part, which latter is all that has yet reached Europe, and is about one-half of the whole work.

"The *Vajarkard-i Dini* is a somewhat similar but shorter work. The copy I have had given me was printed in Bombay in 1848.

"Several minor works I have copied from a MS. 554 years old, said to be unique. . . . Another volume of this MS. is said to be at Teheran, in a library which was purchased in Bombay some twenty years ago.

"With regard to *Avesta* texts, I have not learned that any MSS. exist which can be traced to other sources than those used by Westergaard, so it is doubtful if his edition can be improved upon materially. But the Pahlavi text of Spiegel's edition is simply untrustworthy, owing probably to his following the Paris MS. of the *Vendidad* in preference to its prototypes at London and Copenhagen."

Mr. West adds: "I had an opportunity of meeting Dr. Andreas in Bombay last October, and I saw by the papers that he had been travelling on the Sindh frontier, and returned sick to Karachi, whence he had proceeded by steamer to Guadar." The disappearance of Dr. Andreas has caused much anxiety in Germany, which Mr. West's words may tend to allay.

AN attempt is being made at Cape Town to provide a successor to the lamented Dr. Bleek by endowing a Professorship of Comparative Philology and combining it with an appointment in the Grey Library. By this means it is hoped that a salary of from 400*l.* to 500*l.* may be secured. There is thus a great opportunity offered to an ardent philological student for the study of the still living languages of South Africa, and the rich collection of materials for his purpose furnished by the Grey Library would be an additional attraction. Mrs. Bleek, in a letter to Prof. Max Müller, expresses a conviction that a scholar of congenial tastes and adequate training would be able to make great use of the materials left by Dr. Bleek:—

"As regards the continuation of his Comparative Grammar," she says, "the MS. goes but a little way (some thirty or forty pages folio), being followed by a very elaborate set of tables, in which he was working out certain things in about twenty-eight African languages to prove or exemplify some of the propositions he was arguing in the text. But from its perusal I can hardly doubt that it will be of real interest and service to other scholars if printed by and-by merely as the fragment it is."

SECTION I. of the second part of the *Catalogue of the Shakespeare Memorial Library, Birmingham*, contains a list of some 1,800 volumes of English Shaksperiana, arranged as far as may be in chronological order. The Library Committee are to be congratulated on their success. They are forming a very valuable collection. It is well perhaps to err on the safe side—that is, in admitting too much; but we trust they will be on their guard against this danger. With regard to Elizabethan books, however—books certainly current all round Shakspeare—they are certainly right in keeping their doors open; or such books as “T.L.’s” *Life and Death of William Longbeard*, and Gascoigne’s, might be objected to. It is to be hoped that yet more illustration of Shakspeare than has at present been collected may be drawn from the literature published during his lifetime. He gathered honey everywhere, sometimes from very unlikely sources. We hope, therefore, the Birmingham Committee will not be afraid of making their Elizabethan section too full.

THE Augsburg *Allgemeine Zeitung* (Numbers 111-112, 128-130) contains two articles, to be followed by a concluding one, entitled “Court and Society at Florence under Francis II. and Leopold I. of Lorraine-Habsburg,” founded partly on the letters of Sir Horace Mann to Horace Walpole. The author of these articles—according to the sign prefixed, Baron de Reumont, author of the *Life of Lorenzo the Magnificent* and of the *History of Tuscany under the Medici*—complains of Dr. Doran as having hardly been equal to the task of illustrating the internal history of Tuscany during this period by making use of Mann’s correspondence, from his want of knowledge of the country, which appears proved by the innumerable blunders in the book. Not merely are most of the names wrongly spelt, but other ludicrous mistakes are frequently made; while the extracts might have been rendered infinitely more interesting as well as more profitable to the reader if Dr. Doran had chosen to consult, besides numerous and partly well-known memoirs and other publications, Sir Horace’s official despatches, as was done years ago by the late Earl Stanhope both for his English History and for the sad pages on the Decline of the Stuarts. These articles, which show what use may be made of Dr. Doran’s volumes, however imperfect they may be, contain the first part of an historical sketch of Government, men, manners, and life in Florence during nearly half a century, a period of great and genuine interest, inasmuch as during it an almost complete transformation took place, for the better and for the worse, of Medicean Tuscany under the two first princes of the new dynasty.

M. ALPHONSE ESQUIROS, whose death is announced at the age of 62, was born at Paris, and was a member of a Marseillaise family. Marseilles was his adopted city, and he was always adopted by Marseilles, which returned him to the Assembly in 1869. After publishing the indispensable first volume of verse, *M. Esquiros turned his attention to history, and more especially to the history of the people. In his Histoire des Montagnards* he served, one may almost say, as pioneer for M. Alfred Bougeard, author of *Marat* and of *Danton*. M. Esquiros has been taken from us just as he was pursuing the final touches to a book for which he had collected a vast quantity of material, to be entitled *La Montagne: Justifications du caractère des hommes de 93*. In the same spirit our author wrote *Les Martyrs de la Liberté* and *Les Fastes Populaires*. Another thesis which in the thoughts of Alphonse Esquiros could not be separated from the former was the moral and material amelioration of woman in general and the woman of the people in particular, so that, after having given way a little too much perhaps to romantic inspiration while writing his *Les Vierges Folles* and *Les Vierges Martyres*, Alphonse Esquiros, ripened by the study of real life, composed his remarkable book,

Paris: ou, les Sciences, les Institutions, et les Mœurs au XIXe siècle. He had only been a deputy from 1850 when the *coup d’état* drove him into exile; after wandering in the Netherlands he established himself in England, where the Professorship of French Literature at Woolwich gave him a certain amount of leisure. *L’Angleterre et la Vie Anglaise*, published chapter by chapter in the *Revue des Deux Mondes*, is an exact and refined piece of work, full of information and of feeling, a work which proves that with M. Esquiros the mind was always enlisted in the service of the heart.

A NEW journal of Ecclesiastical History (*Zeitschrift für Kirchengeschichte*) has just appeared in Germany (Gotha: Perthes). It is edited by Dr. Brieger, Professor of Ecclesiastical History at Halle. The object of the journal is to deal with all matters concerned with the history of the Church and of dogma, treating them, however, in connexion with the general history of human culture and progress. Its contents will consist of essays, criticism of modern books, and the publication of hitherto unpublished documents. The first number promises fairly for the future. It contains a paper by Dr. Weingarten on the Origin of Monasticism, which he inclines, after a critical examination of early legends, to refer to the time after Constantine. Herr Ritschl contributes a paper on the formation of the Lutheran Church and its relations to the teaching of Luther and Melancthon. An essay on St. Bernard of Clairvaux, by Herr Reuter, shows neither erudition nor power of character-drawing to justify its appearance in a learned periodical. It may be added that the critical portion of the journal has been divided among five contributors. Dr. Harnack, of Leipzig, takes German publications on Church history to A.D. 325; Dr. Brieger those of Germany and Switzerland, and Dr. Benrath Italian and Spanish publications, relating to the Reformation period; Prof. Schott, of Stuttgart, those of the Netherlands; and Dr. R. Buddensieg those of England and America.

THE following Parliamentary Papers have lately been published:—Reports from the Actuarial Commission appointed under the Friendly Societies Act, 1875 (price 1s. 4d.); Further Correspondence relative to the Land Tenure Question in Prince Edward Island (price 6d.); Second Annual Report of the Railway Commissioners (price 1d.); Copy of Memorials praying for Alterations in the Licensing Laws (price 4d.); Papers and Correspondence concerning Merchant Shipping Legislation in Canada (price 6d.); Fifteenth Annual Report of the Inspectors of Salmon Fisheries, England and Wales (price 6½d.); Return of Charities of the Society of Friends (price 6d.); The Agricultural Statistics of Ireland for 1874 (price 3s.); The Annual Report of the President of Queen’s College, Belfast (price 8d.); Twenty-First Annual Report of the Registrar-General for Scotland, for 1875 (price 6d.); Returns relating to National Education, Ireland (price 3s. 8d.); Army Medical Department Report for 1874 (price 1s. 9d.); Correspondence of the Board of Trade on the Draught of Water Records, with plates, &c., (price 4s. 4d.); General Report of the Comptroller in Bankruptcy (price 2d.); List of Official Instruments and Documents of State issued under the authority of Her Majesty (price 2d.); Reports from H.M. Consuls on Manufactures, Commerce, &c., Part II. (price 2s.); Copy of Petition from the Inhabitants of the Gambia, praying that that Settlement be not ceded to France (price 3d.); Return of County Court Registrars’ Fees (price 2d.); General Abstract of Marriages, Births and Deaths in Ireland in 1875 (price 1½d.); Reports of H.M. Secretaries of Embassy and Legation on Manufactures, Commerce, &c., Part I. (price 11d.).

OBITUARY.

ESQUIROS, Henri Alphonse, at Paris, May 12, aged 62.
WYNTER, Dr. Andrew, at Chiswick, May 12, aged 56.

NOTES OF TRAVEL.

THE first sketch of an important journey of exploration in South Africa by Dr. Emil Holub, derived partly from the explorer’s communications to the *Diamond News* of Griqua Land West, and partly from letters to Dr. Petermann, is given in the May number of the *Mittheilungen*. Holub is a physician, a native of Bohemia, and had made two short journeys before starting on this long expedition. He left Dutoitspan in Griqua Land West in March, 1875, and travelling northwards along the inner margin of the basin of the Limpopo river, or between it and the desert, reached and crossed the Zambesi at Sesheke in August. Thence, according to the latest news that has been received, he is making his way towards the sources of the Zambesi, very much in the line of Dr. Livingstone’s great journey of 1853-54. The country between the borders of the Cape Colony and the Zambesi has been frequently traversed, but there are a number of new points of interest in Dr. Holub’s descriptions. He draws attention to the district of the Marico, a head-stream of the Limpopo, which he has examined, and which appeared to him by far the richest territory of the Transvaal Republic, both in the great fertility of its soil, and in its extraordinary mineral treasures. The abundance of animals in this district is also remarkable, but these are likely soon to be driven away, since the valley is in the line of a route which the “trekking” Boers have begun to follow with their herds, in passing west towards Damara Land, where they intend to form a new Republic. Holub has surveyed the cluster of great “salt pans” or lagoons which are connected with the Suga outlet of Lake Ngami, and in doing so has made the very interesting discovery that at certain seasons, after the Suga in rising has filled up the lagoons, these again find an outlet by the Shasha tributary of the Limpopo. Thus Lake Ngami and its tributaries from the far west do not form a separate continental basin as has hitherto been supposed, but are in reality tributary to the Limpopo.

At the meeting of the Imperial Academy of Sciences of St. Petersburg on April 4, final arrangements were made for the equipment of a scientific expedition to the Obi. The north of Russia and Siberia have long attracted the attention of men of science, owing to the abundance and variety of animal and vegetable life in their seas and freshwater basins. Yet notwithstanding the labours of many naturalists a large portion of the great rivers flowing into the Frozen Ocean have not, up to the present time, been nearly so fully and carefully explored as the interests of modern science required they should be. Thus the survey of the Obi, made 100 years ago by Zuyeff, the companion of Pallas, and the scanty notes on the natural history of the country collected by him, are the only trustworthy material we have at the present time for the study of the middle and lower course of the river. The explanations of many questions relating to the Obi and its basin are required—such as how far its flora and fauna are Asiatic or European, to what degree and limits the character of the ichthyology of the river is influenced by the sea, and of what nature are the most recently-formed slopes of its valley—for it is only by acquainting ourselves with these that we can form a correct estimate respecting the theory of Humboldt, that the Frozen Ocean was at one time connected with the Aralo-Caspian basin by the Obi. Taking all this into consideration, the Academy has resolved to depute the young naturalist, J. Poliakov, attached to its zoological museum, to the river Obi for seven months.

CONSIDERING the important part Niksic has played in the history of the present insurrection, the following short sketch of this interesting place, which nearly fell into the hands of the insurgents, and has occasioned such terrible bloodshed, may prove opportune. Situated in South-Eastern Herzegovina, near the frontier of Montenegro, on

a wide plain about four square miles in extent, stands the fortress of Niksic. Around it are green fields watered by winding streams; beyond these again, and in startling contrast, rise ridges upon ridges of gloomy rocks, which serve to form a framework to the brilliant landscape, as it were an oasis in some forbidding wilderness. The Herzegovina road crosses the mountains by the Duga pass along a narrow bridle-path in the midst of precipitous rocks. The level country in the environs of Niksic was chiefly inhabited by Mohammedans, who felt security in the vicinity of the fortress and its outlying blockhouses. The fortifications consist of one fort, "Kula," which commands the plain (*planina*), the town containing only a few wretched buildings, inhabited by about 2,000 Mussulmans. The fort is surrounded by a wall 6 feet thick by 24 feet high, built of stone and furnished with *banquettes*, towers and embrasures for the guns. The armament consists of twenty old-fashioned but serviceable guns, which had been very little used before the siege. The barracks inside the fort will accommodate 800 men; but the blockhouses outside are capable of containing 1,500 more, so that Niksic could hold 2,500 men if it were necessary to strengthen its garrison by the soldiers quartered in the blockhouses. It is impossible to say with certainty what the strength of the Turkish garrison may be, as we have no trustworthy data to guide us on this point. Last December it was re-visited by Raouf Pasha, who forced a passage with 12,000 men from Belek through the pass to the Niksic plain. But since then it has received nothing more, and considering that Raouf Pasha could not have thrown large supplies into the place, the garrison cannot be large, or it could not have held out so long. Strategically, Niksic is a place of great importance, hence the eagerness displayed by the Turks to relieve it and raise the siege, if possible, at any cost, for it stands at the junction of two roads leading from Herzegovina to Montenegro. If it were to fall into the hands of the insurgents it would strengthen their position on the immediate borders of Montenegro, and once established here the Turks would have the greatest difficulty in driving them out.

It is rumoured that two new expeditions will be despatched ere long to follow up Nordenskiöld's successful journey of last year; one by sea, and the other by land. The overland expedition will include Drs. Theel and Trübom, the former one of Nordenskiöld's companions last year. They will start for Siberia early in May, to meet the Professor and his party of Swedish savants, who will proceed in a steamer to the mouth of the Yenisei by the sea of Kara. These latter will be accompanied by a Russian merchant-captain, Schwanenberg, well acquainted with the navigation of the Northern Seas; and he will remain at the town of Yeniseisk, and take command of a Russian schooner, *The Aurora Borealis*. This vessel is now building, and it is expected will be ready to sail for St. Petersburg in July, with a cargo of Siberian produce.

THIS year's budget for the Danish kingdom has been charged with a sum of money sufficient to defray the cost of a scientific expedition to Iceland and Greenland. The ships destined for the exploration of the coasts of Greenland have already sailed, and are bound for Julianeshaab, the most southerly colony, carrying with them an efficient staff of scientific labourers under the direction of the well-known naturalist, Prof. Steenstrup. It is intended to devote the present season to the geological investigation of a hitherto little-known district of Julianeshaab, in the hope of being able to discover the best means of penetrating thence to the ice-fields beyond, after which the expedition will return by the latest ship, leaving Ivikout about the middle of September. The scientific exploration of Iceland has been placed under the direction of Prof. Johnstrup, who will probably leave Europe at the end of this month with the ordinary steamer for Reykjavik, whence

he will go in the steamer *Fylla* to Akreyri in Nordland, for the purpose of investigating the new volcanoes, Dyngyuföl and Myvatn-Öræfi, of which one is still active. The Danish Marine Ministry has allowed two naval officers, Lieutenants Holm and Caroe, to accompany the expeditions with a view of conducting the several geographical measurements to be determined.

ACCORDING to the latest news received in Copenhagen from Iceland, two enterprising Icelanders, named Jow Thorkelsson and Sigurdur Kraksson, have explored the volcanic region of the Dyngyufjeld. They started on their hazardous expedition from the Bardadal on February 7, and in the course of their two days' investigation they succeeded under great difficulties and dangers in descending into the crater of the volcano Askya, where at about 3,000 feet below the upper margin they reached the bottom, and found themselves on the brink of a lake of seething hot water, which was apparently of great depth. Near the southern extremity of this lake the ground was broken up by fissures and pools, which prevented further progress in that direction, while the entire space resounded with the noise of loud subterranean thunders. North of the great crater the explorers found an opening about 600 feet wide, which appeared to be of about equal depth, from which issued dense masses of sulphurous smoke, accompanied by similarly loud and deafening sounds. This adventurous expedition, which is described at length in the Icelandic paper *Nordlingr*, has excited great interest among the islanders, both on account of the daring exhibited by the travellers, and the extent and novelty of the ground they passed over.

MRS. BEKE writes to us:—

"I am occupied in preparing for the press *Memoirs of Dr. Beke's Political and Scientific Relations*, which I purpose publishing shortly, with an Autobiographical Introduction, and an Essay on 'Lake Kura Karar; the Solution of a Problem of African Geography.' By Dr. Beke. I should therefore feel much obliged to any one who would kindly entrust to me any letters or information they may possess, which would assist me in my work. All such letters might be sent to me at Ferndale View, Tunbridge Wells, and would be very carefully returned to the owners."

FOREIGN REVIEWS OF ENGLISH BOOKS.

The Editor will be greatly obliged if the Publishers of Foreign Journals will send him copies of those numbers which contain Reviews of English Books.

HERMATHENA, No. 3. (Longmans.) *Jenaer Literaturzeitung*, May 13. By R. Pölper.
RENOUF, P. le Page. *An Elementary Grammar of the Ancient Egyptian Language*. (Bagster.) *Literarisches Centralblatt*, April 8.

MUSEUMS AND LIBRARIES IN ROME.

THE opening of five new museums and of a public library in Rome during the last few weeks may suffice to signalise this season of the year 1876 among memorable epochs in the annals of the Italian capital. Since April 1 the public have been admitted into the great new library of the Collegio Romano, in the immense buildings of which four of these museums are located—that now most important of public libraries in Rome having been officially inaugurated on March 14 (a royal birthday) by the Minister of Public Instruction, in the presence of Prince Umberto and a multitude of invited guests. This *biblioteca*, open from 9 A.M. to 3 P.M. daily, includes not only the valuable collection made by the Jesuit fathers in their college, but also the major (at least the more useful) part of their library in their other great establishment, the *Gesù*, and the books taken from numerous other collections in suppressed monasteries and convents. When the aggregate of these ex-monastic libraries is united in one, according to the project which, I understand, has been adopted, the whole collection will, it is said, approach near to a million of

volumes. About 300,000 formed the two libraries of the Jesuits in Rome; and 600,000 books are now on the shelves of the Collegio, where the public may make use of them. A wooden bridge connects this library with that of the principal Dominican convent, *S. Maria sopra Minerva*, maintained in the *status quo*, the Dominican friars being still left in capacity of curators, administering, though but as delegated *employés*, the library, which had ranked only second to that of the Vatican among those for public benefit in Rome. That collection in the "Minerva" convent was bestowed on the Dominicans, in 1710, by Cardinal Casanata (hence its name "*Biblioteca Casanatense*"), together with an ample fund for its maintenance and enlargement, on condition of its being made public. Next to it, second among libraries on monastic premises in Rome, has hitherto ranked the "Angelica," so called from Angelo Rocca, a prelate, who founded it A.D. 1604, in the principal convent of the Augustinians. Less important as to the number of books than is the "Casanatense" library, but better supplied with modern and scientific works in general, is that of the "Sapienza," the Roman University, founded by Pope Alexander VIII., A.D. 1688, and called after him "Alessandrina." This was for some years the only library in Rome open to students in the evening hours; but those in authority at the Collegio Romano have adopted the system of keeping the great reading-room, now public in that establishment, open for readers from seven to eleven every evening, mainly for the use during those hours of periodicals, here provided in abundance, but also for other studies, books applied for in the morning being set aside, if desired, by those who wish to use them at night.

In that same "Collegio," formerly of the Jesuits, has been formed a new museum, on the highest floor, designed to illustrate by a miscellaneous display of works of various kinds, the art of the Middle Ages, the ornaments, produce, &c., of the Renaissance; and here, also, it is proposed to collect the scattered objects of value from suppressed convents. The hitherto arranged contents of these halls are not very important; not much is there that illustrates the Fine-Art productions of any period; the curious rather than the beautiful is the characteristic distinguishing most of the objects on view; the few original sculptures and paintings are of little value, the best specimens of mediæval art from churches are casts from marbles or from metallurgic originals. Some of the Roman princes and nobles have lent, and a few have presented, specimens of coloured porcelain, Venetian glass, jewellery, &c., to this museum. In fact, the most praiseworthy object attained by the founding of such a museum—the step taken in the right direction—is the inducement hereby offered to wealthy proprietors and *virtuosi*, of whom there are so many in Rome, to send their treasures—long collected, but hitherto seen only by the few admitted to their intimacy—for exhibition to the public in these halls of the Collegio Romano.

Much more interesting than that "Museo del Medio Evo e del Rinnovamento" is the newly-acquired wealth which now adds attractiveness to the Kircherian Museum, founded by the learned Jesuit father, Athanasius Kircher, born at Fulda, who, on invitation from the Cardinal Francesco Barberini, a munificent Maecenas, nephew to Urban VIII., settled in Rome, taught mathematics from a *cathedra* here, and died at the Jesuits' college, aged seventy-nine, in 1680. The fathers of the order he belonged to added to this museum the collection of miscellaneous antiques formed by Cardinal Buoncompagno, and also that of the Marchese Capponi. But the Museo Kircheriano could not be seen while the Jesuits were occupants, except during a few hours on Sunday mornings, and never by persons of the female sex. It is now open daily, on the same system as other public museums; and a very large assortment of recently-discovered antiques, terra-cottas, bronzes,

mosaics, implements and ornaments, has been added to its contents. The most precious gem of this collection is the *cista mystica*, found in a tomb near Palestrina, 1747, a cylindrical bronze vase supposed to have been placed by a daughter, whose name we read in the extant epigraph upon it, beside the grave of her father, who had been, apparently, initiated in the Dionysian mysteries—"Diudia Malcovia filia dedit," being the words inscribed. Around this cylinder are represented several figures, *graffiti*, in the highest style of art: the subject, an episode from the story of the Argonautic expedition—the landing, namely, of the heroes therein engaged, on the coast of Bithynia, and the punishment duly awarded by Pollux to the barbarian king of the Bebryces after defeating him in a pugilistic contest; the moment represented is that when this king, Amycus, is bound to a tree and condemned to be flayed alive, his fit doom for the barbarity with which he had put to death all strangers landing on that coast, after having compelled them to measure strength with him in the pugilistic combat, in which he had deemed himself invincible. A Demon of Death presides, a winged Victory attends Pollux, and two heroes of noble aspect, probably Hercules and Jason, look on, while others among the Argonauts are seen on board their vessel, and some disembarking to fetch water from a fountain. No specimen of antique art in this form, *graffito* work, that Rome possesses can be compared in beauty and masterly freedom of style with this *cista* from Palestrina, which critics assume to be a product of the school of Magna Græcia, and of date prior to the final conquest of those regions in southern Italy by the Roman Republic, to which they became totally subjected after the siege and capture of Tarentum, B.C. 272. Other objects that are indeed unique in the Kircherian Museum are four silver cups, high and cylindrical, found in the Lake of Bracciano, where they were thrown as ex-votos of gratitude to the local deity by persons cured of diseases through use of the waters of a mineral stream near to that lake's shores. On the cups are incised the names of all the stations on the journey the pilgrims had performed for the sake of obtaining the cure, even from a place so distant as Gades (Cadiz), and the ascertainable dates are within the reigns of Augustus, Vespasian, and Nerva; the ex-votos so offered during the last reigns having stations marked on them which were not established in the time of Augustus. I may mention among other almost unique curiosities here on view several *glandulae missiles* of lead, for throwing with slings, used by the Roman army at the siege of Perugia, and also, on that occasion, by the garrison of the besieged place, who respond with some insulting terms against Octavius, the commander, who was attacking the city defended by the forces of Antonius, the mutual defiance and retorts being cut in relief letters on these missiles. The antique epigraphs and symbols from the Christian cemeteries (or catacombs) in this museum form one of the valuable assortments of objects illustrating the faith and practice of the primitive Church at Rome. But these lately acquired treasures are what naturally attracts most attention for the present in this museum.

In a suite of rooms recently opened and occupied we see a remarkable series of wall-paintings, with many groups of figures about two-thirds of life-size, altogether ten of human, and seven sets of animal figures, removed from an Etruscan tomb on the site of Vulci, some years ago, by Prince Torlonia, and long kept where they were little known (and not even described in any printed pages) at the private museum of that prince in the Trastevere quarter of Rome. Engravings from photographs of them were published some time ago, but without any descriptive text, by Padre Garrucci, a well-known antiquarian writer of the Jesuit Order. The Etruscan relics of that long-vanished city, Vulci, were first discovered, almost through

accident, in 1828, and first systematically investigated by the Prince di Canino, who, through *seavi* there undertaken, obtained in the course of four months more than 2,000 antiques of various kinds, dug up from that marvellously fertile soil (*Vid. Dennis, Cities and Sepulchres of Etruria*, Ch. xxi.). Almost all these paintings now first shown to the public represent scenes of combat—not any episodes of heroic struggle or honourable victory, but acts of mere butchery without any redeeming traits of nobleness. One subject, still more horrifying, has, however, a mystic character which raises it above the level of the atrocious; this represents a sacrifice apparently to the deities of the lower world—Mantus and Mania, in the Etruscan mythology—who preside seated on thrones, stern and grim in aspect, while a warrior is deliberately slaying a little boy seated on the ground before him, and seeming too young and innocent to be fully aware of his own fate; some other victims, grown-up men, are led in chains to the spot, evidently destined to be in their turn put to death. A hideous demon armed with a huge hammer seems to guide the sacrificing stroke by which the child is to perish; and a winged female figure, standing near, is probably intended for the Genius who, delegated by the deities, accepts or sanctions the bloody holocaust. The only pacific subjects among these paintings are the figures, about three feet high, of a young man with a laurel wreath on his head, in long curiously-embroidered robes—figures of naked warriors introduced among the embroidered ornaments—beside him a child playing with a bird fastened to a string; also, an aged man leaning on a staff—the type of his countenance like that of a Greek philosopher—and standing under a palm-tree. The phase of Etruscan art to which these paintings may be assigned is not (as it strikes me) the highest or purest, nor that in which analogies with the Hellenic were most apparent—rather, I should say, that in which Roman influences prevailed, and a school, once superior in powers and of classical characteristics, was beginning to decline from its worthier antecedents. The animal figures (along a kind of frieze) are almost all in combat, preying upon each other; and among wild beasts known to natural history we here see the mysterious griffin sacred to the Sun god, and the three-headed Cerberus.

Among other objects lately added to this museum are a series of mosaics, some of superior style, and with vivid tints; also (much faded), two Muses with the names inscribed, *Polymnia* and *Clio* (*sic*) in fresco painting. The subjects of the mosaics are Bacchus riding in triumph, a votary with a Phrygian cap kneeling before the same god, a shepherd seated in a cave, while he plays on a pandean pipe, a naked minister (or shepherd) leading a ram to sacrifice, a child riding on a sea-monster, four charioteers leading horses, apparently for the race in the public arena. Still more noteworthy than all these is a mosaic, no doubt from a tomb, of a skeleton (natural size), and laid at full length as if in the burial-place, with the words inscribed in large letters below, *Γωθι σπαιρον* (*sic*). These valuable art-works have been found—a discovery due to mere accident, the sinking in of the soil under a laden cart which was passing over it—at Baccano, twenty-one miles north of Rome, on a site recognised as that of a villa of the Emperor Antoninus called Caracalla, near which were at the same time discovered some vestiges of an ancient Christian church, the marble supporters for an altar, with doves, vines, and the holy monogram in relief upon them.* The Baccano of modern times, now a solitary post-house, was the Baccanas, or Vaccanas, of antiquity, once the seat

* For an interesting and fully-detailed notice of this discovery, with all that is supplied by ecclesiastical records to throw light on this subject, see the last issued *fascicolo* of De Rossi's *Bullettino d'Archeologia Cristiana*.

of a Christian bishopric, on the Via Cassia; and it was to a bishop of this probably small town in the Campagna—S. Alexander, who suffered by decapitation in the reign of Antoninus—that a church, mentioned in ecclesiastical annals, was dedicated near the imperial villa.

The numerous prehistoric implements of silver, bronze, and iron added to the stores of this museum, and all found in the neighbourhood of Rome, offer a most suggestive subject to the studious, and serve to throw light on questions the high importance of which need not be insisted on. They have not yet been described, though now suitably classified, as, indeed, are all the objects here seen; and the Kircherian Museum may now take a much higher place among Roman institutions than could ever be assigned to it in past years. C. I. HEMANS.

THE BIBLIOTHÈQUE NATIONALE.

FROM the official pamphlet just issued in Paris, entitled *Rapport au Ministre de l'instruction publique, des cultes et des beaux-arts, sur l'administration de la Bibliothèque Nationale pendant l'année 1875*, we learn that the total cost of maintaining this establishment last year, and of making new additions, &c., was 116,730 francs, of which the Department of Printed Books took 57,730 francs; the geographical section, 4,000 francs; the MS. Department and Department of Medals, 19,000 francs each; and the Engravings, 17,000 francs. The number of readers frequenting the public rooms was 102,564, who used 267,382 volumes. In noticing the more important printed matter acquired, the director regrets the want in the library of series of foreign journals, having only recently been able to bring together a complete set of the *Times* from 1841. Other noticeable acquisitions for the purposes of modern history are entitled "Napoléon III. devant la presse contemporaine en 1873," a collection, in three vols., of all articles written by the principal European journals on the death of that emperor; and "Napoléon III. et la caricature anglaise de 1848 à 1872," a collection, also in three volumes, of all English caricatures relating to the same personage. These were presented by M. Dulau, of London. Among rarities purchased was *L'illustre théâtre de Mons. Corneille*, Leyden, 1644, of which edition only five copies are known to exist. The following addition, the description of which we borrow from M. Delisle's report, is also curious:—

"Recueil d'environ 196 pièces relatives aux événements de Naples pendant les années 1647 et 1648. Ce sont presque tous placards, qui furent affichés dans la ville au nom du duc de Arcos, au nom de Gennaro Annese, au nom du duc de Guise, et enfin au nom de don Juan d'Autriche. L'une des affiches, en date du 11 Juillet, 1647, est signée du fameux Masaniello, 'Tomase Aniello d'Amalfa.' En feuilletant ce curieux recueil, on assiste, pour ainsi dire, à tous les événements dont les rues de Naples furent le théâtre, depuis le mois de juillet, 1647, jusqu'au mois d'avril, 1648."

Among the most remarkable MSS. added to the Department are:—

"Le Songe du Verger, copie sur parchemin, avec peintures, datée du 26 Août, 1480.

"Chronique en vers de Bertran du Guesclin, par Cuvelier. MS. sur papier, du XV^e siècle, avec une reliure aux armes de l'Urbe.

"Lettres originales de M^{me} de Maintenon à M. de Guignonville.

"Recueil relatif aux camps, sièges, batailles, &c. du maréchal de Saxe dans les Pays-Bas, en 1747-1748, et aux combats et sièges de la campagne de 1744 sur le Rhin.

"Vie du P. Malebranche, par le P. André. Précieux document pour l'histoire de la philosophie française, dont Victor Cousin avait déploré la perte.

"Chronique du roi Henri IV. par Diego Enríquez de Castilla." (A Spanish MS. of the 16th century.)

In addition to the many interesting coins and medals enumerated in this Report as having been

lately acquired, we are informed that the Marquis Turgot has deposited in this department a magnificent series entirely connected with the period of the Revolution, a full account of which is deferred until the next annual report is made. Upwards of 20,000 prints and drawings were also added to the library.

SELECTED BOOKS.

General Literature.

- HAUPTMANN'S, M., Briefe an Ludwig Spohr u. Andere, hrsg. v. P. Hiller. Leipzig: Breitkopf & Härtel. 5 M.
KLETTE, A., et J. STAENDLER. Chirographum in bibliotheca academica Bonneni servatorum catalogus. Vol. II. Bonn: Weber. 12 M.
MALLET, Captain. Annals of the Road: or, Notes on Mail and Stage Coaching in Great Britain. Longmans.
OSBORN, R. D. Islam under the Arabs. Longmans.
RENAN, E. Dialogues et Fragments Philosophiques. Paris: Lévy. 7 fr. 50 c.
ROHDE, E. Der griechische Roman u. seine Vorläufer. Leipzig: Breitkopf & Härtel. 11 M.
SOUTH AUSTRALIA: its History, Resources, Productions, and Statistics. Ed. W. HARCUS. Sampson Low & Co. 25s.

History.

- ARNETH, A. von. Maria Theresia's letzte Regierungszeit. 1763—1780. 1. Bd. Wien: Braumüller. 13 M.
BIENERMANN, F. Briefe u. Urkunden zur Geschichte Livlands in den J. 1558—1562. 5. Bd. Riga: Kymmel. 13 M. 50 Pf.
COSELI, E. V. Geschichte d. preussischen Staates u. Volkes unter den Hohenzollernschen Fürsten. 8. Bd. Leipzig: Duncker & Humblot. 7 M. 20 Pf.
FRIEDJUNG, H. Kaiser Karl IV. u. sein Antheil am geistigen Leben seiner Zeit. Wien: Braumüller. 6 M.
KOEPEKE, R., u. E. DUEMMER. Kaiser Otto der Grosse. Leipzig: Duncker & Humblot. 14 M.
KRETSCHMANN. Die Kämpfe zwischen Heraclius I. u. Chosroës II. 2. Hlfte. Berlin: Calvary. 1 M.
UNKUNDENBUCH. Hantischel. Bearb. v. K. Höhlbaum. 1. Bd. Halle: Waisenhaus. 15 M.

Physical Science.

- BESSEL, F. W. Abhandlungen. Hrsg. v. R. Engelmann. 2. Bd. Leipzig: Engelmann. 18 M.
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CORRESPONDENCE.

THE NEW MS. OF CLEMENT OF ROME.

Chapter House, St. Paul's: May 16, 1876.

While thanking Dr. Russell for the courteous language which he uses more than once respecting my edition of St. Clement, I should be glad to correct a mistake in his second article, in last week's ACADEMY. He represents me as adopting Hilgenfeld's view that the so-called "Second Epistle of Clement" is the letter of Bishop Soter to the Corinthians mentioned by Dionysius of Corinth in Euseb. *H. E.* iv. 23. This opinion has, indeed, been adopted quite recently by Dr. Harnack in the excellent edition of the *Patres Apostolici* of which he is joint-editor; but I myself am quite guiltless of this error, as it now proves to be. On the contrary, I pointed out that Hilgenfeld's theory was quite impossible (pp. 180 seq.).

I believe now that the reference in the Pseudo-Justin, to which Dr. Russell also directs attention, belongs to this so-called Second Epistle. The newly discovered ending of this work contains a marked reference to the destruction of the world, and punishment of the wicked, by fire. The words of Pseudo-Justin are: "ἐν τῇ παρούσῃ καταστάσει τὸ τέλος ἐστὶν ἡ διὰ τοῦ πυρὸς κρίσις τῶν ἀρεσῶν, καθὰ φασιν αἱ γραφαὶ προφητῶν τε καὶ ἀποστόλων, ἐν δὲ καὶ τῇ Σβύλλῃ, καθὼς φησὶν ὁ μακάριος Κλήμης ἐν τῇ πρὸς τοὺς Κορινθίους ἐπιστολῇ." Here it is only necessary to read καὶ καθὼς for καθὼς (see the various reading in Rom. vi. 8), according to a conjecture already mentioned in my note (p. 166); and everything is plain. The authority of Clement will then be adduced as testimony, not to the statement of the

Sibyl, but to the final conflagration of the world; and the passage in the Second Epistle will satisfy the allusion. J. B. LIGHTFOOT.

THE YENISSEIAN LANGUAGES.

Settrington Rectory, York: May 8, 1876.

Prince Lucien kindly recommends to me an attentive study of the Kot verbs. For weeks together I have devoted several hours a day to these marvellous curiosities of language, and the more I examine them the stronger is my belief in their Altaic character. The signs of number, person, and tense are clearly reducible to the Altaic type, and I have rarely failed to trace the stem to an Altaic root.

As to the vocabulary, Prince Lucien asserts that for one Altaic word in Yenisei there are ten which are non-Altaic. Facts are better than assertions. I have taken the trouble to go through the whole Yeniseian vocabulary, and compare it, word by word, with the vocabularies of three well-known Altaic languages, belonging to three separate stocks. The result is that I find that 226 Yeniseian words are traceable in Koibal, 234 in Buriat, and 190 in Ostiak. This disposes of the greater portion of Castrén's Yeniseian vocabulary, which is comprised in thirty-one loosely-printed, large-typed pages. Some further research has made it probable that very few of the remaining Yeniseian words would be left unaccounted for if the investigation had been extended to other Altaic tongues, such as Motor, Tawgi, Wogul, Wotiak, and Tungus.

I will give a specimen of such comparisons, since Prince Lucien pronounces, by anticipation, that he is sure they would be valueless. I may as well take the very word *Kasak*, "sanus," which he himself has selected to illustrate the non-Altaic character of the Kot. This word is, beyond dispute, Altaic. It is identical with the Koibal *kazak*, the Magyar *egeszöges*, the Tataric or Turkic *sagh* and the Ostiak *sachkoi* or *sach*, all of which words mean "well" "sanus." Perhaps, however, I shall now be told that *kasak* is only a loan word from the Koibal, and that the genuine Yeniseian word for "well" is *akta*. Be it so; this word is as clearly Altaic as the other. Through the Yeniseian forms *eakta* and *hagsi* we may trace it to the Tataric *jachshi*, and the Koibal *daxse*, words which all mean "well" or "good." I have taken the Prince Lucien's own example, but there are scores on scores of words which would have served my purpose just as well.

To say anything about gender would be to argue in a circle. I have contended that the Yeniseian languages are Altaic in order to prove that one group of the Altaic languages has developed and systematised that natural gender which in other Altaic languages is only sporadic and occasional. ISAAC TAYLOR.

[We cannot return to this subject.—ED.]

MR. W. W. PARKINSON'S "PRINCIPLES OF HARMONY," AND MR. A. J. ELLIS'S APPENDIX TO HELMHOLTZ.

Kensington: May 13, 1876.

The points in which Mr. W. W. Parkinson claims to have anticipated me—perfect independence is admitted—do not possess sufficient public interest for me to trespass further on your space. But it may be right to add that, before my letter appeared in the ACADEMY, I had sent him privately a full examination of his work in reference to mine, written after a fortnight's study of his book, and occupying more than thirty quarto pages. The new point he now raises about the *resemblance* of my Duodene itself to one of his collections of twelve notes is irrelevant, the difference between them being vital to my whole theory and application of Duodenies. I have nothing to alter in my preceding letter, and so far as I am concerned the correspondence is closed.

ALEXANDER J. ELLIS.

OXFORD IN THE PRE-EXAMINATION PERIOD.

Balliol College: May 15, 1876.

As a contribution to discussion, I would venture to ask students of the history of this university whether the amount of enthusiasm for study was not much greater in the pre-examination period than is generally supposed. Glancing the other day at the preface to Gagnier's edition of Abul-feda's *Life of Mohammed* (Oxoniae, 1723), I was agreeably surprised by the enlightened zeal of the highest university authorities at the beginning of the "dark eighteenth century," as it is sometimes called at Oxford. What would be thought nowadays of the Vice-Chancellor and Proctors appointing a Cambridge or even an Oxford man to a temporary lectureship, to supply the notorious deficiencies of the professoriate? Yet this was actually done by these high functionaries in 1717, as Gagnier informs us in his preface. There is a spice of humour in the description there given of Dr. Wallis, the absentee Professor of Arabic, who was too much absorbed by the cure of souls to give academical lectures, and "indulged his taste for country life after the manner of the tent-Arabs." The then Vice-Chancellor, as it happened, had attended the lectures of both Pococke and Hyde, and was naturally annoyed at the neglect into which Arabic studies had of late fallen. Happily, Gagnier, a Cambridge M.A., had come to work in the Bodleian, so the Vice-Chancellor and Proctors forthwith appointed him to lecture on Arabic texts, and the Vice-Chancellor himself attended his lectures. It is a pleasure to add that this high position was at that time occupied by Dr. J. Baron, Master of Balliol, who is characterised as "magister vigilantissimus, bonarum literarum promotor assiduus, et ἐργασίῳ indefessus." Will such days ever return? T. K. CHEYNE.

DR. ABBOTT AND MR. SPEDDING.

London: May 15, 1876.

In your remarks upon Mr. Spedding's second article in the *Contemporary Review* you say: "It appears that the 'misunderstandings' of which Dr. Abbott complained in his letter to us were before him when his Introduction to the *Essays* was in proof." As this would lead to the inference that I entrapped Mr. Spedding, by my silence, into publishing the very misrepresentations that I am forced to expose in the *Contemporary* of next June, I shall be obliged by your permitting me to explain that this is a mistake, though a very natural mistake. Mr. Spedding sent me two batches of notes—one while my book was passing through the press, another after it had been stereotyped. The first I utilised, to the best of my ability; the second, as I informed him when thanking him for his kindness, I was obliged, at the time, to put aside through pressure of work, and from that day to this I have not found leisure to look at it. I presume it contains the misrepresentations of which I complain; but the friendly and courteous note accompanying the formidable present—which I innocently welcomed and treasured up in the last volume of my copy of Mr. Spedding's *Life and Letters* for future use—gave me not the most distant notion of its terrible contents. It was a truly Grecian gift, and I was a child of Troy—

"Scandit fatalis machina muros
Feta armis. Pueri circum innuptaque puellae
Sacra canunt funemque manu contingere gaudent."

Only I had not even the mercy of such faint warning of impending ruin as was vouchsafed to the Trojans—"utero sonitum quater arma dedere." Allow me further—while expressing my gratification that you thought it worth while to notice the Introduction to my new work—to add what does not, I think, appear in your notice, that the Introduction was only in "proof." On the back of it was printed "rough proof," and ought to have been printed "very

rough." In the shape in which you have favoured it with your notice it is not likely to see the light. EDWIN A. ABBOTT.

The EDITOR will be glad if the Secretaries of Institutions, and other persons concerned, will lend their aid in making this Calendar as complete as possible.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, May 20.—3 P.M. Royal Institution: "On Chaucer," II., by F. J. Furnivall.
 MONDAY, May 22.—3 P.M. Philharmonic Society (Morning Concert), St. James's Hall.
 8.30 P.M. Geographical: Anniversary.
 TUESDAY, May 23.—3 P.M. Royal Institution: "On Some of Wheatstone's Discoveries and Inventions," by Prof. W. G. Adams.
 5 P.M. Civil Engineers: Discussion on "Economy in Dead Weight of Railway Wagon Stock," "On the Permanent Way of Railways," by R. Price Williams.
 8 P.M. Anthropological Institute.
 8.30 P.M. Medical and Chirurgical.
 WEDNESDAY, May 24.—3 P.M. Linnean: Anniversary.
 8 P.M. Society of Arts: "On Railway Safety Appliances," by F. I. Bramwell.
 8 P.M. Royal Society of Literature.
 8 P.M. Geological.
 THURSDAY, May 25.—3 P.M. Royal Institution: "On Voltaic Electricity," by Prof. Tyndall.
 3 P.M. Robinson's Fourth Recital, St. James's Hall.
 5 P.M. Zoological (Davis Lecture): "On Birds," by Prof. Garrod.
 8 P.M. Inventors' Institute.
 FRIDAY, May 26.—3 P.M. Mr. Charles Hallé's Beethoven Recital, St. James's Hall.
 8 P.M. Quaker.
 8 P.M. Society of Arts: "Competition and its Effects on Education," by Dr. Birdwood.
 8 P.M. Royal Institution: "On the Verification of Modern Scientific Theories," by J. F. Moulton.

SCIENCE.

An Introduction to Animal Morphology and Systematic Zoology. By Alexander Macalister, M.B. Dublin, Professor of Comparative Anatomy and Zoology, University of Dublin. Part I., Invertebrata. (London: Longmans & Co., 1876.)

We are told that Mr. Pendennis would not have hesitated at twenty-four hours' notice to give a judgment on the *Encyclopaedia*, but the modern reviewer is expected to be more cautious, and the present work is one of those books which it is about as difficult to estimate strictly as a new set of logarithm-tables would be. Packed tightly from board to board with the facts and theories of Morphology and Systematic Zoology in their most condensed and technical form, it is only by practical use as a book of reference that its accuracy in points of detail could be fairly tested. As far as can be judged, however, from a more general point of view, Professor Macalister is to be congratulated on having prepared a very trustworthy digest of the present state of our knowledge of the structure and relationships of the lower animals. His volume contains a marvellous amount of detail within a moderate bulk, and cannot but prove of the greatest value both to teachers and students.

In a very modest preface the author states that his object is not to supplant the standard works on special provinces of animal morphology, but to enable students to learn the terminology of the science, to give them a connected view of the varieties of animal form, and to fit them for the profitable perusal of such works as those of Rolleston, Huxley, Flower, &c. He lays no claim to originality, having borrowed largely from Gegenbaur, Carus, Haeckel, Huxley, Lankester, Van Beneden, Schmarda, and others, but has endeavoured to avoid the errors of second-hand quotations, and during fifteen years devoted to the practical study of Comparative Anatomy he has been able himself to verify very many of the statements advanced.

The first portion of the work begins with the consideration of the phenomena presented by protoplasm, and the theory of Abiogenesis, or "spontaneous generation," is briefly alluded to without much favour. General Morphology, or the grouping of differentiated organs into systems, is then discussed, which is followed by Histology, or the minute anatomy of the various animal tissues, and by the principal laws of Reproduction. This last subject naturally leads to the great question of evolution, which, however, is only briefly considered without either side being definitely taken, although the sympathies of the author may be inferred. The geographical distribution of animals and their history in geological time are then very shortly treated of, and the rest of the work is devoted to the characters and structure of the classes, sub-classes, and orders of invertebrate animals.

Prof. Macalister's arrangement of animals is that adopted by the most modern school of zoologists. This system, the natural outgrowth of the general acceptance of some one or other of the various theories of evolution, is fundamentally based on Embryology, and it can hardly now be doubted that that branch of the science is destined to lead us to a far more true and natural system of zoological classification than any yet adopted. The study of development, however, is still in its youth, a fact which Prof. Macalister accepts with an absence of dogmatism which is the more pleasing because it is not always to be found in the pages of some of his contemporaries.

According to these views the whole animal kingdom is divided into Haeckel's two primary series, the *Protozoa*, which have no definite body-cavity, and the *Metazoa*, in which such a structure is always developed at an early period of embryonic life. The first of these great divisions contains only the very lowest forms of animal life, such as the Infusoria and Gregarina, and includes the earliest known fossil, the Eozoon of the Laurentian rocks of Canada. The *Metazoa*, on the other hand, embrace all the rest of the Kingdom, from the Sponges up to Man himself. Of these the Sponges are again shut off as a separate sub-series—the *Polysomata* of Huxley—on account of the numerous openings by which their food is swallowed, whereas in all the rest—the *Monostomata*—there is only one aperture of ingress to the body-cavity. In the lower monostomates, such as polyps and star-fish, the embryonic mouth is preserved through life, but in the higher forms, as insects, mollusks and vertebrates, a second or adult mouth is developed, and its primitive predecessor either disappears or becomes converted into an aperture of egress. These two groups have hence been named *Archaeostomata* and *Deuterostomata* respectively, but the line of demarcation between them cannot be distinctly traced until we have a fuller knowledge of the development of some of the more obscure forms, and the same remark applies to several of the secondary divisions which have been instituted. "Something like this," says Professor Macalister, "will doubtless be the classification of the future, but much embryological investigation is yet needed to correct and improve it."

In such a work as the present, where the matter has to be compressed into the smallest possible bulk, it is evident that technical terms must be constantly employed, but we do not remember to have ever seen "scientific phraseology" carried to such a development as is here the case. Certainly Professor Macalister cannot be said to write in a language "understandable of the people." Opening his volume at random, here is his description of the order *Pelagiada* :—

"Discophorans with marginal tentacles, containing processes of the anastomosing somatic canals around the umbrella margin. The trophosome may be fixed, but producing free gonosomes; or free, developing its sex-organs in its own umbrella. The mouth is central; the gastrovascular system consists of pouch-like processes."

It is true that each term is explained when it is used for the first time, but we would suggest to Professor Macalister that a glossary similar to that prepared by Dr. Pye Smith for Professor Huxley's *Introduction to Classification* would add much to the practical value of his work, and might well be issued with the second part, in which we trust ere long to welcome an equally useful introduction to the anatomy of the vertebrated animals. EDWARD R. ALSTON.

LOAN COLLECTION OF SCIENTIFIC APPARATUS.

(First and Introductory Notice.)

THE Special Loan Collection of Scientific Apparatus, which was honoured by a private visit from her Majesty on Saturday last, and thrown open to the public on Monday, is one of very great interest and value. The Lord President of the Council may well be congratulated on the success of the undertaking, and we must all feel grateful to him for having given us an exhibition in which, for once, purely commercial interests have been made to give way to the "higher aim of disseminating as widely as possible a knowledge of the different methods of science." The exhibition is in many respects the most instructive and remarkable that has been held at South Kensington, and though it may not have any great effect on the advancement of science or on the industrial progress of this country, it cannot fail to awaken a very general interest in those methods of abstract scientific research of which the public know so little; and it will afford an opportunity, which may never occur again, of examining at leisure under the same roof the rude, simple instruments used by the pioneers of science, and the complex, delicate apparatus with which investigators of the present day have made their discoveries. We trust, too, that the exhibition may give an impulse to the cause of scientific education in this country, and that it may lead to a better appreciation of the reasons which have led men of science to advocate Government endowment of scientific research, and the establishment of Physical Observatories at home and abroad which may have the same beneficial influence on the progress of other sciences that Astronomical Observatories have had on the progress of astronomy. May we hope, too, that the exhibition will lead to the creation of a museum for the illustration of physical, chemical and mechanical sciences somewhat of the nature of the "Conservatoire des Arts et Métiers" in Paris? The formation of such a museum was one of the recommendations of the Commission on Scientific Instruction, and we believe it would go far, by affording adequate opportunities for study, to render the sciences alluded to as popular as those of botany, geology, and zoology.

The proposal to form a Loan Collection of scientific Apparatus which should include, not

only apparatus for teaching and for investigation, but also such as possessed historic interest on account of the persons by whom, or the researches in which, they had been employed, was approved by the Lords of the Committee on Education on January 22, 1875, and some of the leading men of science of the country were invited to act on a committee to consider the matter. To this invitation there was a hearty response, and a large committee was formed, containing the names of many of the most eminent men of science, who came forward in a very disinterested way and from pure love of science to help the Department. The committee met for the first time on February 13, 1875, and took immediate steps to appoint five sub-committees of sections to consider the limits it might be desirable to place on the term "scientific apparatus" and the modifications it might be advisable to make in the classification. The sub-committees reported on May 12, when their several schemes were referred to a special sub-committee, which submitted a programme that was finally adopted on June 22. Into the character of this programme it is unnecessary to enter here, as it has been largely circulated, but we may mention that the original five sections, Mechanics; Physics; Chemistry; Geology, Geography, and Mineralogy; and Biology, have been subdivided into twenty sub-sections, under which the collection has been classified in the exhibition and in the excellent catalogue that has been prepared. The original intention was to open the exhibition in June, 1875, but from various causes it was considered desirable to postpone the opening till May of this year, and no one can regret the decision, for it has enabled foreign countries to contribute much more largely than they could otherwise have done.

It had always been intended to give the Loan Collection an international character, and, as soon as the programme had been definitely settled, invitations to take part in the exhibition were forwarded officially to foreign countries through the Foreign Office. The most gratifying responses were received from all parts of the world; museums and private cabinets with great readiness placed many of their most treasured relics at the disposal of the committee; professors willingly contributed apparatus from their laboratories; and manufacturers forwarded some of the choicest specimens of their workmanship. Nowhere did the invitations meet with a more hearty response than in Germany; the Crown Prince and Princess took a warm interest in the matter, and early in the present year forty of the representatives of science in Berlin were invited to their palace and formed into a committee with Prof. Hofmann as President. Nor was this all, for in the short space of a week sub-committees were formed to represent the numerous universities, polytechnic schools, and other scientific centres throughout the Empire, and the result has been that Germany is more adequately represented in the exhibition than any other country. The collections from France and Italy are, though smaller than that from Germany, of peculiar interest, and we would draw especial attention to the contributions from the "Conservatoire des Arts et Métiers," at Paris, and from the "Reale Istituto," at Florence. The committees appointed by foreign countries will be found to include many of the most eminent names in science, and the success of the exhibition is in no slight measure due to their labours. We may add here that in the most liberal manner the British Government has undertaken the transport of all objects exhibited by foreign countries, an arrangement which was perhaps absolutely necessary, considering the character of the exhibition.

In organising and arranging the collection, the permanent staff of the Museum has been largely aided by several men of science who have spared no time and labour in making every section as complete as possible, and the Lords Commissioners have been fortunate in securing the services of

gentlemen to prepare a handbook to the collection whose names will sufficiently indicate the value of the work.

It is proposed during the present month, when a great number of foreign savants may be expected to visit this country, to hold conferences and receptions, and to read papers. The Lords Commissioners of the Council have, we believe, appealed to the learned societies of London to carry out this portion of the programme, and a sub-committee, consisting of the president and one vice-president from each society, has been appointed to consider the necessary arrangements. The support of the societies, if it be given, will doubtless ensure a succession of brilliant receptions, and the preparation of several interesting papers, but it is hard to see why our distinguished visitors should be carried out to hear papers at South Kensington when they could listen to them with much greater comfort in the rooms of the societies, and they would perhaps not be sorry to have an opportunity of escaping all the discomforts of a brilliant reception; from the conferences we fear little can be expected. The first was held on Tuesday last.

In consequence of want of room in the South Kensington Museum, the exhibition occupies the southern and western galleries of the buildings used for the Annual International Exhibitions. In former exhibitions it has been the custom to allot certain amounts of space to each country, which were sub-divided among exhibitors by the commissioners of each country, but in the present instance a very desirable change has been made, and the objects exhibited have been arranged under their proper sections or sub-sections. Thus, in the south courts will be found educational appliances, applied mechanics, and marine engineering; in the west courts, light-house apparatus, magnetism, electricity, mathematics, meteorology, and astronomy; and upstairs, geography, geology, mineralogy, biology, chemistry, and physics. To an ordinary visitor the historical character of the exhibition will be its greatest charm, but there are other features connected with it not undeserving of attention; and, premising that full notices will appear hereafter on the objects exhibited in each of the sections, a hasty survey of the contents of the collection may not be out of place. Following the order of arrangement in the building, the first section is that under which "Educational Appliances" are classed, and here the most striking feature is the collection forwarded from Russia by the Committee of the Pedagogical Museum; the models by Strembitsky, which belong to this series, are extremely good and very instructive. Germany has contributed largely to this section, and several private firms have sent well-filled cases of apparatus for teaching physical science. England is fairly represented, but from France there is nothing, and from Austria, Italy, Holland, and Belgium a few objects only.

In the next section, "Applied Mechanics," there is much to interest every one; the original models of steam-engines and other machines of Watt; the original models of Stirling's air-engine, and Trevithick's locomotive engine patented in 1802; the "Rocket" and "Puffing Billy," brought out from their retreat in the Patent Office Museum; Brahmah's first hydraulic press; the steam-engine used on Dalswinton Lake in 1788; and the original engine of the steamboat *Comet*. The Royal School of Mines and the Council of King's College exhibit good collections of models illustrative of the principles of mechanics, and some equally good models come from Germany. Among the specimens of naval architecture are models of the *Faraday*, the *Staunch* gunboat, and the *Castalia*; and beyond these, in the passage leading to the western courts, will be found an interesting collection, exhibited by the Trinity House, under the sub-head "Lighthouses and Fog-signals." In Section 9, "Magnetism," are some of the apparatus used by Faraday, and

the loadstone from which he first obtained the induction spark; apparatus used by De la Rive; the greatest natural magnet known; self-registering instruments from Kew, and instruments exhibited by the Admiralty, among which are patterns of those issued to the Arctic Expedition. In Section 10, "Electricity," the special collection sent by the Postmaster General to illustrate the history of electric telegraphy will attract general attention, and so will the original apparatus used by Faraday and by De la Rive. Other objects of interest are Nairne's early electrical machine; Armstrong's hydro-electric machine; Gramme's magneto-electric machines; Cooke and Wheatstone's first working telegraph; the instruments used in the Atlantic Cable Expeditions of 1858 and 1866; the original Wheatstone Bridge; copies of the first German telegraphic apparatus constructed in 1809, of the first needle telegraph, and of the electro-magnetic telegraphic apparatus of Gauss and Weber of Göttingen, made and used from 1833 to 1838; and a polar-light apparatus by Prof. Lemström.

Under Section 1, "Arithmetic," will be found an old calculating-machine invented by Sir S. Morland, and made in 1664; two machines designed by Lord Mahon, and made in 1775-77; the portion of Babbage's calculating-machine put together in 1833; the "Napier Bones," made about 1700, and used by the originator of logarithms for performing division and multiplication; Sir William Thomson's tide-calculating machine; and several calculating-circles from Germany. In Section 2, "Geometry," there are many good drawing-instruments and models; and in Section 3, "Measurement," an interesting collection of standard measuring-apparatus, contributed by the Standards Department of the Board of Trade. In the latter section are also Whitworth's delicate measuring-instruments, by which differences of one ten-thousandth and even of one-millionth of an inch can be appreciated, and his new hexagonal surface-plates; here, too, are Joule's apparatus; contributions from the Geneva Association for Constructing Scientific Instruments; Boulenger's electric chronograph; Bashforth's clock-chronograph; and, among the instruments for measuring time, a watch which was twice carried out by Captain Cook, and again by Captain Bligh in the *Bounty*, on which occasion it accompanied the mutineers to Pitcairn's Island, and finally, after many vicissitudes, returned to England in 1843. In Section 4, "Kinematics, Statics, and Dynamics," is a collection of Gravesande's apparatus, and a series of Kinematic models exhibited by the K. Gewerbe-Akademie, Berlin. In the northern portion of the west gallery the classification of the catalogue has hardly been followed, and the objects exhibited are grouped more with reference to the purpose for which they are employed: thus astronomical instruments, meteorological instruments, land survey instruments, mining survey instruments, naval survey instruments, and apparatus used in deep-sea exploration, each form separate groups. This section of the collection possesses so many objects of interest that it is hardly possible to do justice to it in a short notice, and we can only enumerate some of the most important, which will be found in the Catalogue under Sections 11, 14, 15, and 16. These are: an astrolabe of Sir Francis Drake; a quadrant of Tycho Brahe; Newton's telescope; a quadrant of Napier; a transit instrument made by Lingke, of Freiberg; a telescope by Huyghens, and eye-pieces ground and polished by him; Sir W. Herschel's 7-foot telescope, and his 10-foot Newtonian Reflecting telescope; the Galileo and Torricelli relics from Florence, including two telescopes made by the former; Baily's apparatus; Gauss' pendulum for demonstrating the rotation of the earth; Gravesande's heliostat; a complete Transit of Venus equipment; Colby's compensation-bars used in the measurement of the bases in the north of Ireland in 1827 and on Salisbury Plain in 1849; Ramsden's 36-inch theodolite and his smaller

18-inch one, which was set up over the cross at St. Paul's Cathedral; the surveying instruments in use on the Prussian survey; instruments and apparatus used by H.M.'s ships in deep-sea exploration; mining instruments; and a fine collection of meteorological instruments. In Section 15, "Geography," may be noticed some of Livingstone's instruments; MS. plans of Livingstone, Burton, Speke, Grant, and Stanley; MS. journals of Cook, Franklin, and Parry; the log of the *Bounty*; the Ordnance Survey collection of maps; specimens of the survey of Palestine; and some good models of ground. In Section 16, "Geology," will be found the apparatus employed in Sir James Hall's celebrated experiments; specimens of the work of the Geological Survey; illustrations of the Sub-Wealden boring; original sketches by Dr. Buckland; Davy's safety-lamp; and the latest improvements in goniometers. In Section 18, "Biology," are Van Leuwenhoek's microscope; Van Musschenbroek's microscope; the instruments used by Hooker, Dawson Turner, and Brown; and apparatus used in the several branches of physiological research. In Section 13, "Chemistry," are the apparatus employed by John Dalton in his classical researches; balances used by Sir Humphry Davy and Dr. Joseph Black; Faraday's apparatus for the condensation and liquefaction of gases; Dr. Andrew's apparatus for proving that ozone is a condensed form of oxygen; and a collection from the Master of the Mint illustrating the processes of gold and silver assaying, including an old cupellation furnace supposed to have been used by Sir Isaac Newton. The collection of physical apparatus is of very great interest; under the head of "Molecular Physics," Section 5, are a small model of Colladon's new air and gas compressors used for the St. Gothard Tunnel; Von Guericke's air-pump and the two celebrated Magdeburg hemispheres exhibited at Ratisbon in 1654; the first air-pump with two barrels; Thilorier's apparatus for liquefying carbonic acid; the apparatus employed by Dr. Andrews in his researches on the continuity of the gaseous and liquid states of matter; and a series of diagrams illustrating the improvements made in the air-pump. Under "Sound," Section 6, will be found the apparatus employed by Colladon in 1826 for ascertaining the velocity of the transmission of sound through water; the double-siren used by Helmholtz in his researches on sound; Le Roux' apparatus; the first obliquely-strung upright pianoforte patented by Wornum in 1811; models of ancient Egyptian pipes; Tyndall's apparatus; and a stand of apparatus illustrating the progress of Aeolian principles. In Section 7, "Light," are: Sir David Brewster's early stereoscope; a camera obscura of Sir Joshua Reynolds; the original form of Brewster's kaleidoscope made in 1815; spectroscopic apparatus used by Sir J. Herschel; a fine collection of spectroscopic instruments by Browning and others; Wheatstone's polar clock; Crookes' radiometers; the first photograph taken on glass by Sir John Herschel; the second daguerreotype, a view of the Palais d'Orsay, taken by M. Daguerre in 1839; Herschel's experiments on the action of light on different kinds of salts; and the results of Dr. Forel's experiments in the Lake of Geneva on the penetration of the sun's rays in the waters of the lake. In Section 8—Heat—may be noticed the original Lavoisier calorimeter; the apparatus used by Prof. Tyndall in his researches on the absorption of radiant heat by gases and vapours; Wedgwood's pyrometer; a Musschenbroek's pyrometer; Siemens' pyrometer; apparatus used by Tyndall, De la Rive, and others; and a very fine collection of thermometric instruments.

What has been said above will, it is hoped, serve to convey to our readers some idea of the nature and value of the exhibition, and the fact that the number of catalogued exhibits already exceeds four thousand five hundred will sufficiently indicate its extensive character.

SCIENCE NOTES.

ASTRONOMY.

The Rotation of the Sun.—The observations of positions of sun-spots made by Carrington's method at the Toulouse Observatory in 1874 and 1875 have been discussed by M. Tisserand, who has deduced the time of rotation of the sun given by each spot, and compared his results with the values found for corresponding latitudes by Carrington and Spoerer respectively. It was one of the most important results of Carrington's splendid series of observations that, independently of minor irregularities, there appeared to be a well-marked drift in the sun-spots, varying with the distance from the sun's equator, so that the greater the latitude of the spot the more it would lag behind. The time of rotation of a spot in latitude 45° would thus be more than a day longer than that of one on the equator, a fact which at once accounted for the very discordant values of the sun's rotation deduced by different observers. M. Tisserand's observations agree well both with Carrington's and Spoerer's results, the average discordance being about one hour in the period of the sun's rotation. There appear, however, great irregularities in the motions of some of the less permanent spots, and M. Tisserand instances one in particular, which appeared to drift more and more rapidly in the opposite direction to that of the sun's rotation, so that after six days its daily motion had diminished by one-tenth, on account of its more rapid drift backwards. As we have no means of knowing what the drift of any particular spot really is with reference to the body of the sun, the accurate determination of the rotation of the sun itself is a very difficult matter, though it is tolerably certain that it lies between twenty-five and twenty-six days.

Observations at Toulouse.—This observatory, which was placed under the direction of M. Tisserand in 1874, has recently been supplied with a large reflector of thirty-two inches aperture, which has been at once devoted to an examination of the great nebula in Orion and of the 155 stars which Otto Struve has observed in it. Among these stars are many which are supposed by M. Struve to be variable, and M. Tisserand has found that several of these are now invisible, while he has observed thirty-two new stars which M. Struve had not recorded, though fifteen of them appear in Bond's catalogue. Of the remaining seventeen the majority are extremely faint, but there are two of the thirteenth magnitude which Struve could hardly have overlooked if they had then been as bright as they are now. On the whole, M. Tisserand's observations strongly support the view that many of the stars in this nebula, and most probably physically connected with it, are undergoing change, an important point in its bearing on the nebular theory and the evolution of planetary systems. M. Tisserand has also observed the satellites of Uranus and some phenomena of Jupiter's satellites. Since, for the eclipses of the latter, the observation consists in noting the disappearance of the last minute portion of the satellite or of the reappearance of the first faint trace, much will depend on the size of the telescope, and therefore observations with such a large instrument as the Toulouse reflector will possess a peculiar value, as giving a much closer approximation to the true time of the phenomenon than could be possible with small telescopes. M. Tisserand's observations are given in recent numbers of the *Comptes Rendus*.

An Instrument for solving Spherical Triangles.—In the *Monthly Notices* Mr. Penrose describes a convenient form of instrument for this purpose, intended as a substitute for the slate globe. It is composed of two semi-circular arcs at right angles, with a quadrant hinged to one of them; the three arcs are graduated, and there is further a moveable

link graduated to a scale of chords, so that the chord of the base of any spherical triangle can be read off, while the three arcs give the two sides and the included angle. This little instrument is specially applicable to the tedious problem of clearing the lunar distance, and is therefore likely to be very useful to travellers, to whom its portability would be a great recommendation.

The Binary Star 70 Ophiuchi.—M. Tisserand has computed an orbit for this erratic double star, using 213 observations, extending from 1779 to 1874, a whole revolution of this system. Notwithstanding this long period of observation, he finds that there is still considerable uncertainty in some of the elements, especially the position of the perihelion, which may easily be in error 5° either way, for with a change to that amount, or even more, all the observations could be just as well satisfied, except those of Sir W. Herschel, which are naturally liable to much uncertainty. M. Tisserand's investigation explains how such very different periods have been obtained for this binary system, ranging from 74 to 112 years, and at the same time points to the importance of getting observations about 1885, as measures made about that time will fix the orbit with considerable certainty. According to M. Tisserand, these two stars are revolving round each other in a period of ninety-five years, at a mean distance of $4''\cdot8$. They present a beautiful contrast of colour, the brighter being yellow, and the other violet.

The Aurora Borealis.—By plunging the negative wire of a powerful induction coil in a vessel of water, and bringing the positive wire into contact with the surface of the water, or slightly below it, M. Planté has succeeded in reproducing the most marked phenomena of the aurora, especially the streamers and the dark are round the electrode; and he concludes from this that the aurora is produced by a flow of positive electricity (since no streamers are seen round the negative pole) through the upper regions of the atmosphere into planetary space, the fact that lightning and electrical phenomena are not so frequent at the Polar regions showing that the discharge is not towards the earth. M. Planté holds that all the planets are charged with positive electricity, and that the electricity flows out from the neighbourhood of the magnetic poles, either in the form of obscure rays when no resistance is interposed, or as an aurora when it encounters masses of water, whether liquid or solid, in either case vapourising the water with a loud noise and precipitating it in the form of rain or snow.

MICROSCOPICAL NOTES.

At the April 10 sitting of the French Academy, M. Balbiani described the phylloxera of the vine which issues from the winter egg. He finds it intermediate in character between the dioicous females, which are only fecund after coupling with the male, and the parthenogenetic females. From its characters as revealed by the microscope it is thus the fourth form now known of these mischievous insects.

M. GIRARD has made a microscopical examination of collodion films used in photography, and of the changes they undergo. When the collodion is good and perfectly dissolved, the glass covered by the film is left colourless and translucent, but a magnification of fifty linear is sufficient to show the more important modifications that occur. Old collodion, which still gives fine images, but wanting in rapidity of action, contains bubbles of "altered ether." If it is too alcoholised, it presents the aspect of cellular tissue. If it contains water, the cotton fibres reappear as amorphous flocules. When the film is too thick and takes an intense, but not rapid, impression, it has the appearance of an undulating cellular-vascular tissue. This condition is injurious to the precision of the image. If the action of the

nitrate of silver bath is incomplete, oily spots are seen, filled with striae and groups of crystals, some in the form of needles, and others as if arrested in development. When the process is completed, the film is homogeneous, covered with a regular network, rendered more evident by some places being free from crystallisation. (*Comptes Rendus, Prem. Sem.* 13, 1876.)—A paper by M. Tisserand (*Comptes Rendus, Prem. Sem.* 4, 1876) suggests an interesting enquiry for microscopists. Contrary to what is usually thought by dairy-farmers, he says, the quantity of cream obtained from milk increases the nearer it is brought to the freezing-point after being drawn from the cow, and the better it is adapted for butter and cheese. He imputes this to an arrestation of the development of the micro-ferments.

In the *Revue Scientifique*, April 15, M. Douville gives an account of the microscopical investigation of rocks by M. Michel Lévy, and the indications thus obtained of their age. In relation to acid rocks, it is observed that under the microscope they present the appearance of being composed of elements formed in succession at different epochs. The oldest crystalline elements are frequently broken, and worn or rounded, at their edges. They bear unmistakable marks of the mechanical actions that accompanied their eruption. They may be distinguished as ancient crystals, or crystals *en débris*, from the more or less crystalline or amorphous magma by which they are surrounded, and which had its origin at the time of the consolidation of the eruptive rock. This distinction is well marked in porphyritic rocks. These rocks are generally composed of well developed crystals imbedded in a more or less crystalline paste. This paste is the magma of consolidation, while the crystals are ancient. In ancient granites the crystalline elements of the magma of consolidation have dimensions comparable with those of the ancient crystals, so that it is difficult to distinguish them with the naked eye. The ancient crystals are black mica, amphibole, oligoclase, orthose and quartz, and the magma orthose and quartz. Recent quartz is moulded on earlier crystals; ancient quartz found in a mass that was still fluid exhibits bipyramidal grains. This form, which some geologists have considered characteristic of porphyries, merely indicates the presence of ancient crystals. The ancient crystals in granites with white mica, and elvans, are chiefly formed of black mica (not abundant), quartz, oligoclase, and orthose; the magma being orthose, quartz, and white mica. The white mica is the latest crystallised, from which it results that the recent quartz was often able to crystallise in its proper form, and thus, like the ancient quartz, exhibits bipyramidal grains. On the borders of massive granites with white mica, or when the rock is injected with thin veins, the magma is finer, and the texture porphyritic. This constitutes elvans, which appear under the microscope completely crystallised and formed of very small elements of quartz and white mica. In granulites the ancient crystals are rare, and the magma composed of united grains of felspar and quartz. In spots of certain dimensions the crystalline elements of felspar arrange themselves parallel to each other as if to form a more developed crystal. The ancient crystals of the porphyritic group do not serve to classify them. The magma, however, is sometimes entirely crystalline, as in granulites, while in the Permian porphyries it is more or less amorphous, and in optical properties approaches the vitreous rocks. These groups M. Lévy distinguishes as granulitic and petrosilicous porphyries. In granulitic porphyries he finds the ancient crystals composed of black mica, amphibole, pinite, quartz, oligoclase, and orthose. The magma closely resembles that of the granulites, but the elements are generally smaller. Frequently round the ancient crystals are mixtures of orthose and quartz, reproducing, on a small scale, graphic pegmatite. While it is difficult to establish sharp distinctions between

different granulitic porphyries, the more recent are usually characterised by a finer microgranulite, and by a micropegmatite of smaller components. In the last rocks of the series, the micropegmatites only form aureoles, or fibrous radiating globules, difficult to resolve under the microscope; but the character of the orientation of the recent quartz is always dominant, and the aureoles and globules become extinct when the Nicol prisms are crossed. In petrosilicous porphyries (eurites of Gruner, Permian porphyries) the magma exhibits a more or less considerable proportion of amorphous paste, extinguished in all directions by the crossed prisms. They also present the texture called "fluid"—that is to say, the *débris* and the impurities entangled in the paste are unequally distributed, and form more or less coloured zones analogous to those exhibited by matters suspended in a moving liquid. In this amorphous paste fibrous globules, like those of total extinction, are frequently observed, but the optical properties resulting from the radiated structure are dominant, and, instead of becoming extinct at a definite position of the prisms, these spheruliths exhibit in all positions a black cross in the direction of the principal planes of the prisms. At the close of the series of Permian porphyries, the paste becomes entirely vitreous and often presents the retreating cracks, roughly concentric, which characterise the perlitic texture. In the midst of this perlitic paste the radiating spheruliths are often well developed, and a great part of the pyromerides ought to be grouped with the pitchstones. The acid rocks of the recent period present under the microscope a striking analogy with the ancient ones, but may be distinguished by the nature of their included crystals.—Passing from micro-geology to commerce and domestic economy, we should advise recourse to the microspectroscope to detect some frauds in the wine-trade which M. Gautier states (in *Revue Scientifique*, May 6, 1876) are now very common. Among the mischievous matters he enumerates used as colouring are: fuchsine, aniline violets and reds, also *grenat*, a mixture of mauvaniline, chrysoluidine, and some undetermined brown stuff which occurs in the manufacture of fuchsine and had very little value until it was employed in wine frauds. Salts of rosaniline enter into nearly all the compounds sold under fanciful names to give wines tints that are admired.

MEETINGS OF SOCIETIES.

ENTOMOLOGICAL SOCIETY.—(Wednesday, May 3.)

SIR SIDNEY SMITH SAUNDERS, C.M.G., Vice-President, in the Chair. The Rev. J. Hellins sent for exhibition various British *Lepidoptera* recently submitted to M. Guenée for his opinion and determination. One of the most important was a *Noctua*, bearing some resemblance to *Xanthia ferruginea*, not known to M. Guenée, taken at Queenstown, over bramble blossoms, in July or August, 1872, by Mr. G. F. Mathew. It was also unknown as European to Dr. Staudinger.

Mr. Distant exhibited a series of six examples of the butterfly *Ithomia Tutia*, Howison, from Costa Rica, showing a very considerable variation in markings, to which the species is evidently liable. He also communicated some remarks on the *Rhopalocera* of Costa Rica, with descriptions of species not included in the catalogue of Messrs. Butler and Druce, published in the *Proceedings* of the Zoological Society for 1874.

Mr. Douglas exhibited specimens of the Corozo Nut (*Phytalephas macrocarpa*), the Vegetable Ivory of commerce, of which the interiors were entirely eaten away by a species of *Caryoborus* (one of the *Bruchides*). A specimen of the beetle was shown with nuts from the London Docks, which had been recently imported from Guayaquil.

The Secretary read a letter he had received from the Foreign Office, enclosing a despatch from her Majesty's Minister at Madrid, relative to the steps taken to check the ravages of the locust in Spain. It appeared that considerable apprehension was felt in many parts of Spain that the crops of

various kinds would suffer greatly this year from the locust, and the Cortes had already voted a large sum to enable the Government to take measures to prevent this calamity; and by a circular addressed to the provincial governors by the Minister of "Fomento," published in the Official Gazette, they were directed to make use of the military forces stationed within their respective districts to aid the population in this object. It was stated that thirteen provinces were threatened with this plague.

LINNEAN SOCIETY.—(Thursday, May 4.)

G. BENTHAM, Vice-President, in the Chair. G. Dawson Rowley, Esq., and G. H. Parkes, Esq., were elected Fellows of the Society, and two Honorary Foreign Members were chosen to fill vacancies caused by death. A curious parasitic fungoid growth on the larva of a beetle from Australia, exhibited by Mr. Buxton Shillito, attracted considerable attention. H. Trimen drew notice to a photograph showing fasciated inflorescence of a specimen of *Fourcroya cubensis*, 6½ feet high and 4 feet wide being the dimensions obtained. A couple of skins of the Arctic fox, exhibited by Mr. W. D. Crotch, were from a litter of six, the supposed produce of two vixens. In behalf of Dr. J. Anderson there was shown the exceedingly diminutive eye of the Indian River Whale, *Platinista gangetica*, which animal, to all intents and purposes, must be wellnigh blind; likewise specimens of grasses obtained from the stomach of the same creature—probably residual digesta of fish eaten by it. Dr. Cobbold read a paper "On Trematode Parasites from Gangetic Dolphins." Three species obtained possessed inherent interest from the fact that while one, *Distoma Andersoni*, was entirely new, the other two have been but once before met with. Some forty years ago that named *D. lancea*, and twenty years after *D. campula*, had been recorded, but until now never again seen; then from a different kind of Cetacean living in a far-off quarter of the globe. W. T. Thiselton Dyer read a paper "On the Genus *Hoodia*, with a Diagnosis of a New Species." H. Gordon, H. Curreri, and H. Barkly are characterised, and alliance with the genus *Decalobelo* pointed out. A somewhat racy paper, "On the Migration and Habits of the Norwegian Lemming," was read by W. Duppa Crotch. He endeavours to account for the recurrent and remarkable westward migrations in great numbers of these creatures by suggesting that the habit is hereditary. In ancient times he supposes the continent extended westward where now the northern Atlantic rolls, and that formerly the creatures migrated thither. The impulse still continues, but leads to the destruction of the masses which pursue the journey towards the setting sun. Migration, our author avers, is not every tenth year, nor in one great exodus, as hitherto believed, but the creatures, breeding several times annually, gather in batches and move thus westward. Their timidity when in the water merits notice, though when on land they are courageous if brought to bay. The Rev. M. J. Berkeley communicated a report on the Fungi of Kerguelen Island obtained during the Transit of Venus Expedition, 1874-5. This section of the insular cryptogamic fauna is meagre in species. A note, by Dr. J. Anderson, on *Arctomys dichrous*, a particoloured kind of marmot from Cabul, was announced.

ROYAL GEOGRAPHICAL SOCIETY.—(Monday, May 8.)

SIR H. RAWLINSON, K.C.B., in the Chair. The following papers were read:—"The Country and Natives of Port Moresby, New Guinea," by Mr. O. C. Stone, and "The Natives and Products of Fly River, New Guinea," by Mr. Luigi D'Albertis. Dr. Mullens first read Mr. Stone's paper, which described the country round Port Moresby as possessed of great natural capabilities, and suited for coffee and cotton cultivation. Oranges and other tropical fruit grew wild, and by the introduction of terrace cultivation rice might be successfully grown. The people were light-skinned, docile, and industrious, but cannibals. The women were always the foremost in public disturbances, and were much better at driving a bargain than the men. The climate was not favourable, fever and ague being prevalent near the coast, but there was a prospect of a better climate inland. Signor D'Albertis' paper described his ascent of Ellangowan mountain on Yule Island, and the view thence obtained over the plains of Southern New Guinea. The men appeared to be well formed and intelligent.

Gum trees were abundant, and in some places the vegetation was dense, while more inland thick forests of trees were visible. The well-known bird of Paradise was frequently met with, and the woods re-echoed with its cry. Sir H. Rawlinson pointed out that only the outer fringe of New Guinea had hitherto been explored, and that a Cameron of the future was wanted who should pierce into the heart of the island, and open up the country. Sir Henry then announced that the council had awarded the founder's medal to Lieutenant Cameron for his journey across Africa, and the patron's medal to Mr. Forrest for his explorations in Western Australia.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 9.)

COL. A. LANE FOX, President, in the Chair. In a paper, with copious tables, under the title of "Prehistoric Names of Weapons," Mr. Hyde Clarke traced an early chapter in the history of culture, showing that the names of weapons and tools were widely distributed among the aborigines of Africa, Asia, Australia and America. He illustrated the archaeological relation to the Stone Age by citing conformities between Axe, and Knife and Stone. In Africa, where stone weapons are, so far as is known, rare, the evidence of names is strong in affirmation of its having passed through a Stone Age.

Canon Rawlinson read a paper on the "Ethnography of the Cimbri." There were two theories respecting their origin—the one that they were Germans; the other that they were Celts; the evidence on both sides was slight, and very nearly balanced. The majority of the early writers were in favour of the Celtic view. Caesar, who pronounced the Cimbri to be Germans, may not have met with any of pure blood. Much would depend on the meaning of the term "yellow hair;" and the reason for the employment of Celtic spies in the Cimbrian camp. The name Cimbri has so near a resemblance to Cymry (the *b*, as in Cambria, being a usual Roman addition) that this was perhaps as good evidence as any in favour of the Celtic affinities of the race. On the whole Canon Rawlinson inclined to this view.

A short communication from Prof. Lubach, describing the "Hunebedden," or stone monuments in Holland, was read by the Director, Mr. E. W. Braubrook.

LONDON MATHEMATICAL SOCIETY.—(Thursday, May 11.)

PROF. H. J. S. SMITH, F.R.S., President, in the Chair. Mr. Tucker communicated a paper by Mr. S. A. Renshaw, "On the inscription of a polygon in a conic section, subject to the condition that each of its sides shall pass through a given point, by the aid of the generating circle of the conic." Prof. Cayley then spoke "On the representation of imaginary quantities by an (n,n) correspondence." Prof. Cayley having taken the chair, the President communicated his notes—one "On the value of a certain determinant," the other "On a method of solving the Pellian Equation."

SOCIETY OF ANTIQUARIES.—(Thursday, May 11.)

W. CHAPPELL, Esq., read a paper on some Anglo-Saxon Psalters in which the *Gloria* and other portions of the service are in Greek, but written phonetically in Roman character. This practice was introduced by Theodore, a Greek, who was Archbishop of Canterbury in the seventh century. The musical notation with four lines was introduced at the end of the tenth century at Winchester, when the first organ was erected in the cathedral there, as the old system was not accurate enough for the requirements of a musical instrument. Mr. Edwin Freshfield remarked that Greek was considered as a holy language by the Latin, Russian, and Coptic Churches, but thought that the *Gloria* referred to by Mr. Chappell was not the original Greek version, but a translation of that already used in the Latin Church. A photograph was exhibited of a Roman monument found at Ribchester, representing a horseman piercing with a spear a prostrate foe.

ROYAL SOCIETY.—(Thursday, May 11.)

DR. GÜNTHER, Vice-President, in the Chair. The following papers were read:—"On Some Thallophtyes Parasitic within Recent Madreporaria," by Prof. Duncan; "On the Calculation of the Trajectories of

Shot," by W. D. Niven; "Condensation of Vapour of Mercury on Selenium in the Sprengel Vacuum," by R. J. Moss; "On Clairautian Functions and Equations," by Captain A. Cunningham; "On Simultaneous Variations of the Barometer in India," by J. A. Broun.

ROYAL ASTRONOMICAL SOCIETY.—(Friday, May 12.)

DR. HUGGINS, President, in the Chair. A paper by Mr. Hind on "The Comet of 1819" was read by Mr. Dunkin, in which the author discussed the accounts of the passage of this comet across the sun's disc, and in particular threw doubts on the identity of the bright body seen by Pastorf to cross the sun's disc with the nucleus of this comet. With reference to this question, Mr. Ranyard remarked that by rejecting Pastorf's observation Mr. Hind had removed a great difficulty, as it was hard to explain how the nucleus of a comet could be brighter than the sun from which its energy was derived. Mr. Christie then read a note on "The Displacement of Lines in the Spectra of Stars," giving the results of the Greenwich observations, from which it appeared that out of twenty-one stars compared, there were only two cases of discordance between the Greenwich observations and those of Dr. Huggins. Mr. Brett exhibited a drawing of Venus, pointing out that at the time of quadrature, the maximum of brightness was at a sensible distance from the limb, and that there was a marked shading off on each side, tending to show that there was specular reflexion at the surface of Venus, modified by diffusion in her atmosphere, and that therefore the surface was not rough as in the case of the moon. Mr. Lassell to some extent disputed this view, and Mr. Green asserted that the moon was brightest at the limb, which, however, Mr. Brett held to be a confirmation of his views. Mr. Howlett presented a most valuable series of beautiful drawings of sun-spots, the result of seventeen years' labour, and after answering several questions respecting his mode of observation, he promised, at the request of the President, to draw up an account of his work. A cordial vote of thanks to Mr. Howlett was passed by the meeting.

Mr. Dunkin then read a paper by Dr. Robinson on the comparative merits of reflectors and refractors, the object of the author being to show that the advantages of refractors had been much exaggerated, and that their superiority diminished as the aperture was increased. Dr. Robinson instanced some well-known examples of both forms of telescope, and his views were supported by several Fellows present.

Capt. Noble described his experience in the use of Dr. Royston Pigott's star-lit eye-piece, which, though not so accurate as the ordinary transit eye-piece for bright stars, was, he thought, far superior to the bar eye-piece, or ring micrometer.

Mr. Neison detailed some observations he had made of the satellites of Uranus, his main object being to show how easily small stars might be mistaken for these faint objects.

The titles of several other papers were read by the secretary, among them being one by Major Palmer, R.E., on some determinations of longitude in the West Indies.

FINE ART.

Notes on Irish Architecture. By Edwin, third Earl of Dunraven. Edited by Margaret Stokes. Vol. I. (London: George Bell & Sons, 1875.)

Forty-three years have passed away since George Petrie won the gold medal and money prize offered by the Royal Irish Academy by his *Essay on the Origin and Uses of the Round Towers of Ireland*, and more than a generation has elapsed since, in 1845, was published the more comprehensive work which he entitled *The Ecclesiastical Architecture of Ireland anterior to the Anglo-Norman Invasion*. The appearance of that work formed a well-marked epoch in the history of architecture in Ireland. Those who recollect the state of things which preceded its publication know well what a

bound forward the science made when Petrie's noble quarto was given to the world. But, although, in a certain sense, complete in itself, this work was never intended by its author to stand alone. A second and supplementary volume was promised, which was to contain descriptive and historical notices of all the remains of ecclesiastical architecture in Ireland previous to the Anglo-Norman invasion, the whole to be closed with a statement of his opinions on the origin of the various styles found in those remains; for he felt that until such materials were laid before the public no such conclusions could be arrived at.

This supplementary volume Petrie never completed. Seventy-one exquisite wood engravings had been prepared for it, and he continued amassing materials at intervals up to the time of his death; but he "died and made no sign." All that great gathered knowledge, all that unmatched artistic skill and mature judgment, went down with him into the silent grave. Then, for a while, lesser men spied out his faults, and some ungenerously gloated over his few mistakes. A reaction set in even among ardent students of architecture, and no less an authority than John Henry Parker, in a series of papers printed in the *Gentleman's Magazine*, enunciated the theory that none of the stone-built churches of Ireland could be earlier than Bishop Gundulph's Norman tower, denying, in fact, to the native Irish any architectural skill or power previous to the eleventh century. In Ireland the devotees of the Pagan theory of the Round Towers gained courage, and openly impugned their Christian origin; while, to crown the climax, Petrie's intended illustrations were sold by his quondam publishers to grace the pages of a work which, taking Mr. Parker's views relative to Christian architecture in Ireland as sound, and at the same time holding that there were stone buildings in Ireland of a far earlier date than the eleventh century, boldly claimed the Round Towers, churches, and even the earlier Cistercian abbeys of Ireland as "Cuthite" Pagan fanes, and converted Erin's saints into demons and devils! Only last year an able architect and archaeologist, although not endorsing Mr. Marcus Keane's absurd "Cuthite" theory of the origin and uses of Irish churches and monasteries, yet still held the Round Towers to be of such remote antiquity as to imply their Pagan origin, and so excluded them from his very useful work on *The Ecclesiastical Architecture of Ireland to the Close of the Twelfth Century*.

It was therefore time that Petrie's work should be taken up and completed, and on one who, though a younger man, had been his friend and fellow-student worthily fell the mantle of the master. To Viscount Adare (better known as the Earl of Dunraven) and Dr. William Stokes, Petrie had dedicated his work; and now the materials amassed by the one, edited by the daughter of the other, bid fair to carry to completion the object so well begun. Accomplished in many different branches of science and art, Lord Dunraven brought to the study of archaeology, and especially of the archaeology of architecture and art in Ireland, to which his later years were assiduously devoted, powers of ob-

ervation, untiring energy, and a mind peculiarly fitted for a pursuit, not to him new, but yet one to which, after it became evident that Petrie could not complete his work, he devoted all his powers. The wild speculation and unsupported theories, which had brought discredit on the science he loved so well, had no attraction for him, and his position gave him the means of carrying out the grand and comprehensive plan which he deliberately formed. Petrie's graphic pencil and great artistic power afforded him peculiar advantages in delineating the ecclesiastical remains and ancient art of Ireland. Lord Dunraven did not pretend to any such powers; but he saw the use to which the science of photography could be put, and determined to visit and inspect every remain of Pagan and early Christian architecture in Ireland, measure and describe them, and by the aid of sun-pictures, place the very structures themselves before the eyes of the student. "Thus," to quote the words of the present Lord Dunraven's brief but interesting preface to the work—

"as my father advanced in life he became more and more engrossed with the subject of archaeology in general, and of Irish archaeology in particular, and he gradually abandoned all other pursuits, and devoted to this favourite study all his leisure time, . . . with the triple object in view: first, of throwing a little light upon a branch of science he dearly loved; secondly, of vindicating the character of the ancient and mediæval Irish, and substantiating their claim of having attained unassisted to a degree of culture that would favourably compare with the contemporaneous condition of other European nations; and, thirdly, of walking in the path in which Dr. Petrie had set out, and of elaborating some of the projects initiated by him. . . . The summers of 1866, 1867, 1868, and 1869 he spent in going over the ground in Ireland with which he was previously acquainted, and in investigating the ecclesiastical remains of localities new to him. . . . On those expeditions he generally took with him a photographer; . . . he was also frequently accompanied by Dr. Stokes, of Dublin, one of his earliest friends, and by . . . Miss Margaret Stokes, the editor of this work."

It was only failing health that prevented him from personally embodying the result of these labours in some such work as that which, by means of a bequest contained in his will, supplemented by the aid nobly afforded by his son, the present Earl, is now given to the public. Lord Dunraven died in October, 1871.

"During the time of his failing health," observes his son, "he spoke to me very frequently on the subject of his book, for the future of it caused him great uneasiness. He was most anxious to leave it in something like definite shape and order; but though he continued to work as long as waning strength permitted, he was unable to do so. He would have felt much more distress at leaving matters in a comparatively unfinished condition, had he not been perfectly assured that in entrusting the manuscript and other material to Miss Stokes he was placing them in hands thoroughly competent, and most desirous to do justice to them. . . . My father did not live long enough even thoroughly to arrange his notes. Photographs, sketches, ground-plans and sections, with measurements, noted down but not yet drawn to scale, rough notes, and fragments of manuscript, voluminous but in great disorder, constituted the material with which the editor had to deal. Anyone who has

undertaken a similar work will readily comprehend the vast difficulties that have been surmounted."

This brief sketch of what may be called the history of the work is needful to the full understanding of its contents and object.

There is prefixed to this volume by the editor an able and suggestive treatise on the "Origin and Development of Ecclesiastical Architecture and Art in Ireland," and the body of the work is a great storehouse of facts and examples written and pictured in the most trustworthy manner, arranged in chronological order, and affording real and indisputable grounds, as far as they go at present, for the formation of sound and sure conclusions. These conclusions may be thus summarised. There is evidence remaining from their great chambered tumuli, their stone-built *cashels* or defensive works, and their beehive-roofed *clocháns* or stone-roofed houses, that the Irish, from prehistoric times, were acquainted with at all events dry masonry. The doorways of these remains are square-headed. Of the arch there is no trace either in roof or doorway. On the introduction of Christianity many of these defensive enclosures were given by the kings and chiefs to the apostles of the new religion to which they had been converted. Within these enclosures oratories or small churches were built of stone in no respect differing from the circular or oval stone structures of the times. As the conversion of the various tribes advanced, *cashels*, similar to those of Pagan times, were often built by the Christian Irish to serve as *septa* for their monasteries and churches. We find these churches at first exceedingly small. Sometimes a rectangle of a few feet either way occupies the centre of an externally round-shaped *clochán*. It lies east and west, or at least approximately so; and at the west end is a square-headed doorway, the lintel being of large size. To the east a small opening similarly headed gives light. Then the rectangular form is seen in use externally also, but the principle of construction, the shape of the door and window, is the same, and the roof is still constructed on the overlapping plan. The oratories of Gallarus and Kilmalchedar, in Kerry, are notable examples of this transition stage. Next, lime cement appears. The walls of the oratories are thinner, but the stones used are larger, and the dimensions of the churches or cells also slightly increase, the external rain-shed of the roof being still formed by overlapping the stones and breaking the joints. But that plan was soon found to be insufficient as the size of the churches increased, for the weight of the solid A-shaped roof overcame the resistance of the bee-hive vault. Hence an advance was made, and in order to obviate the evil, an air-chamber, subsequently developing itself into a croft, was formed between the circular roof of the church and the external rain-shed. Whether the church-builders of Ireland discovered the arch for themselves is a question that, of course, never can be satisfactorily solved. But this much is certain, that the progress in their mode of construction would naturally lead to its adoption, if it did not suggest the principle. As a matter of fact we find in the latest of the

crofted churches, Cormac's Chapel at Cashel, the barrel vault of the church surmounted by the earliest known example of the pointed arch in the croft. With the introduction of the chancel came the more general adoption of the round arch: it is never found in the earlier rectangular oratories. Yet even when the arch became general in the opening between the body of the church and the chancel, the square-headed doorway held its own, and this love for the entablature lingered long after the general adoption of the arch. By this time art had joined hand in hand with construction, but the sculptured ornament as applied to the earlier churches of the Irish is essentially a surface decoration, and does not appear in the early examples. That art had attained a considerable development in Ireland before the introduction of Christianity can scarcely with reason be denied, but there may have been some religious feeling repugnant to its application at first, just as the Cistercians in later years abstained intentionally from its use in their buildings. However that may be, the peculiar style of ornament found in Ireland in connexion with its early churches, stone crosses, and grave-stones, was not created by the sculptor, but by the scribe and the metal-worker; and there can be no question but that it had arrived at great perfection in the adornment of shrines and manuscripts before it was applied to stone. The first trace of ornamental sculpture apparent is the occurrence of a simple architrave round the door; we also find crosses—generally the equal-limbed Eastern cross—carved in low relief above the entrance, sometimes on the soffit of the lintel, as in the Lady's Church, Glendalough. The first indications of ornamental carving seem to have been merely the outcome of the artist's feeling, and were not confined to any particular feature; gradually surface ornament gathered round the doors and window-opes, and when the chancel arch came into use it was in most cases richly carved.

It is now generally allowed that the ornamental art of the Irish reliquaries and manuscripts is peculiar to the Celtic race in its development, though the influence of Romanesque—especially Eastern Romanesque—art may be present. The subtle interlacings, the beauty of the colouring, the exquisite richness combined with repose, of the illuminations of the Book of Kells, have won the recognition of all true students of art. The shrines, reliquaries, and croziers are the glory of the Celtic metal-workers, and they cannot be robbed of this their noble art-inheritance. In architectural ornament, in the carvings of the grand stone crosses, the same national spirit lives, and its life can be traced in the tomb-flag, on whose undressed surface the interlaced cross, the triquetra, and the double spiral, flow in graceful firm lines, and seem to attain perfect beauty almost without effort. We have, it is true, no direct proof that this art has been derived from pre-Christian times. It is different from the incised ornament of the chambered tumuli of New Grange or Slabh-na-Calliagh, and of the gold objects found in Ireland; but an affinity may be traced with the late Celtic bronzes of the Pagan period, and it is not

too much to ask that its native parentage should be allowed when we recollect the peculiarly remote position of Ireland as compared with the homes of the other branches of the Aryan race that settled in Europe.

If it is a fact proved by philological science that the Irish language is an offshoot from the same stock which produced the Latin and Greek, it is unphilosophical to deny to the people which the earliest dawn of history shows us settled in Ireland, and using that language, then in a stage of development more closely cognate to its fellows, the possibility, even we may say the possession, of a capacity of that progress in civilisation which the other branches of the same stock are known to have enjoyed. Circumstances would tend to a lesser or a greater progress in all such cases, and for the Irish nation may be justly and reasonably claimed their share in this common inheritance, different indeed in degree from that of kindred and more favoured races, but yet real. The more ancient of the Irish manuscripts, now that they have been brought within the ken of students capable of separating the chaff from the wheat, show that this capacity of progress and culture did exist, and that in a high degree. An offshoot of the same Indo-European stock brought this inheritance with them, and the circumstances of their seclusion, while greatly modifying its character, tended to make it national.

This wave of migration must have passed through Gaul and Britain to Erin. In Gaul and Britain the phase of national life which remained intact in Ireland was effaced by the more advanced influence of Roman civilisation. In Ireland it was different: there no Roman conqueror set his foot, and the national development was not interfered with until the ravages of the Northmen checked it, and the Anglo-Norman invasion broke it up. The fact of that development has now forced itself upon the students of the ancient laws and literature of Ireland, and the existing remains of Irish architecture and art cannot be left aside in the enquiry. The people which the grand Homeric poems bring before us stand, it may be, immeasurably higher in the scale; but after all, the organisation, civilisation, arts and arms, mode of life and warfare of the Greeks and Trojans, only differed in degree, not in kind, from the result of the same inheritance among the Goidhel of Ireland as revealed to us in the Brehon Laws, in the Tain Bo Cuailgne and other heroic tales and poems, and as evidenced by the still existing remains of its architecture and art. It is contended that a tribal organisation (producing constant warfare, contempt of danger, and insecurity of human life), the persistence of extreme simplicity of household arrangements, and the absence of much that we now count the marks of civilisation, co-existed with a great deal that was noble and great in character, did not imply the absence of law and justice, and was not inconsistent with, nay, tended to produce, true and noble art as applied to arms, music, personal ornaments, and those objects which the peculiar civilisation of the nation called for. That peculiar phase of civilisation did not tend so much

to architectural progress because the people lived for the most part in timber structures, but it did not ignore masonry when it was needed for purposes of defence. So far as they required it they were stone-builders. When Christianity supervened they made, no doubt, many of their earlier churches of wood, but stone-built structures were erected at an early date, and have survived to the present day in greater numbers than in any Christian country of Europe.

The first volume of this work is entirely devoted to the early examples of architecture in Ireland, and closes at the dawn of the period when the arch came into use, and sculptured ornament was wedded to construction. All students of architecture as developed, under the influence of Christianity, by the different nationalities of Europe must welcome the appearance and eagerly look for the completion of the work. The portion now issued, while illustrated and printed in a style which may well be termed magnificent, sacrifices nothing to appearance. Its details and illustrations are all that can be desired by the archaeologist and the architectural student.

JAMES GRAVES.

THE ROMAN CEMETERY AT YORK.

II.

IN the course of the recent excavations a very remarkable figure has been discovered with a perplexing inscription under its feet. It represents a deity, nude, with the exception of a curiously knotted girdle around the loins, holding in the left hand a bunch of keys, and in the right a buckle. The figure is winged, but is, unfortunately, headless. Between the feet is a small cavity as if for incense, and below is a fragmentary inscription which runs as follows—

D VOL. IRE
ARIMANIV

One distinguished scholar believes that the figure had originally a lion's head, and that Eternity is represented. He would read the inscription thus: *Deo (Aevo) Volusii Irenaeus (et) Arimanus (posuerunt)*. The difficulty in this rendering is that there would be insufficient room for the word *Aevo* outside the label on the damaged side of the stone. But in all other respects this reading is most probable. Could there have been an M, for *Mithras*, outside the label opposite to the D? I merely suggest this to direct the attention of scholars to this remarkable sculpture, in the hope of eliciting some satisfactory expression of opinion. The figure was discovered under the city wall, within a hundred yards of a temple to Serapis, and not far from the place where a Mithraic sculpture of undoubted authority was found in the last century.

Another discovery of rare, if not unique, interest was made in the cemetery last year. A large stone coffin was uncovered, containing another of lead. The lid of this bore a curiously corded pattern impressed upon it. When this lid was removed it was found that the corpse had been laid upon a bed of gypsum, which had also been poured over it, so that a perfect impression of the body was obtained. The head seemed to have been raised originally upon a pillow, so that it was above the gypsum. And here a remarkable sight presented itself. The facial part of the skull had given way, so that the back of the head was precipitated forward, and on it was the long, folded tress of a young Roman lady, with two jet pins, beautifully wrought, remaining in it. The hair had preserved its colour, auburn of several shades;

it had kept its smoothness, and was so limp when first exposed to the light that it might have been washed and almost combed. It now constitutes, as may be imagined, one of the choice treasures of the York Museum, and shows no sign of decay.

Another curiosity recently added to the York Museum is about a third part of a mould for making a Samian bowl, the only specimen of the kind that has been found in this country. The fragment in substance and colour seems to be identical with the moulds which have been discovered in France. The finding of this piece of pottery in York seems to militate against the commonly received opinion that all so-called Samian pottery, except base imitations of it, is of foreign manufacture.

JAMES RAINE.

BALACLAVA: MISS THOMPSON AND MR. ALFRED HUNT.

OUR "Pallas of Pall Mall" (as Mr. Ruskin termed Miss Thompson last year, forgetting apparently, in his alliterative enthusiasm, that the Royal Academy Exhibition is no longer held in Trafalgar Square, or the line of Pall Mall, but in Piccadilly) has painted another conspicuous military picture, which she displays, not this time in the Academy, but at the gallery of the Fine Art Society, 148 New Bond Street. The scene is "on the Causeway Heights," after the famous Charge of the Light Brigade, October, 1854. A well-written descriptive pamphlet gives a full account of the action of the picture, which "passes on that point of the southern slope of the Causeway Heights, looking towards Balacava, on which the shattered wreck of the Light Brigade was slowly swept together after its return through the fierce fire of the Russian guns and riflemen which flanked the valley." The central figure fixes the eye at once—a dismounted trooper of the 11th Hussars, bloodstained but unwounded from the carnage. "Still dazed and drunk with the strong wine of battle, he walks on as in a vision, not hearing or heeding the call of his comrades to halt and join them—teeth set, eyes distraught and dilated with the fever of fight, his hand still clutching his sword." This is a striking, imaginative, abstract, and truly heroic conception, sufficient of itself to prove that Miss Thompson can invent such a subject with a grand sense of its essence and opportunities, thoroughly superior to dull literalism or showy muscularity on the one hand, and to claptrap on the other: the only defect of such a conception is that it is rather a difficult one for the spectator to seize and follow out for himself unaided—although even in this respect the figure, when once you have correctly apprehended its intent, is found to respond thereto very accurately and amply. The adjacent group of the mounted Serjeant of the 17th Lancers, clasping in his arms a youthful trumpeter whom he had picked up wounded, and who has now just expired (an actual incident), is of the readily intelligible kind, not less appropriate, and excellently realised. Indeed, every incident is in a high sense well invented, no less than forcibly and expressively set forth: for instance, the Dragoon, blinded with a bandaged wound, groping his way forward; the Hussar who "sits sulkily nursing the wounded hand which he has tied up;" the Serjeant-major and another Hussar, who (as previously indicated) vainly call to the central figure, the battle-drunk Berserker, to halt and join the muster; the man of the 4th Light Dragoons, brave of the brave, who is shown "fairly broken down and sobbing under the reaction of rest and safety. . . . The absence from the group of any soldier of rank higher than a Serjeant-major indicates one of the saddest and most memorable circumstances of the Charge—the large proportion of dead and wounded officers." We hardly know wherefore "saddest," for the blood of the privates also was (as Napoleon said of his own) other than "ditch-water." The artist—man or woman is not strictly material, but of course one is the more sur-

prised and interested when it is a woman—who could imagine such a subject in such a form, has undoubtedly evidenced a capacity of a very rare kind; a capacity which takes in the splendid and fatal valour of the action as a whole, and develops it through a number of its most human and typical, as well as soldierlike, episodes.

As to the execution of this remarkable picture, we need not enter into much detail. Miss Thompson is a steady, accurate, faithful, and in some sense truly a vigorous, executant; but she does not show—and certainly not in this painting more than in its forerunners—any extraordinary capacity for making a picture splendid or *hors ligne* in its pictorial qualities—its colour, chiaroscuro, atmosphere, or handling. There is, indeed, something in the present work, as a military figure-picture, which reminds us by analogy of Stanfield, the naval sea and coast painter; of his knowledge, high competence, regularity of power, and also of his level and somewhat chilly *tout-ensemble*. This is, of course, intended only as a suggestive not a literal comparison: it ought to cease to be a comparison at all, and become a contrast, before Miss Thompson admits to herself that her artistic style is finally fixed, and that her faculties of work can reach no further development.

Two pictures of Whitby by Mr. Alfred Hunt (not to speak of other works) are on view at the same gallery with the *Balaclava*. These views are most picturesquely selected, and worked out with an ample measure of the author's fineness of power—mastery and delicacy combined. Something more of positive force—of actual strength of hand and stroke, or we might even say of sturdy commonplaceness—added to the excellences of balance, refinement, composition, and fused representative colour, which Mr. Hunt so constantly displays, would have enhanced the public attractiveness, and indeed the ultimate worth, of these pictures in especial, and would leave him, in his general position as a landscapist, with few rivals, contemporary or preceding.

THE WATER-COLOUR SOCIETY.

WE have already referred in brief terms to this exhibition as possessing little matter of salient interest. It does, however, comprise some fine things, and an ordinary stock of agreeable mediocrities, and we shall now take count of its contents. The foremost exhibitors are Mrs. Allingham, Mr. W. R. Macbeth, and Sir John Gilbert, in figures, and Messrs. Henry Moore, Alfred Hunt, Albert Goodwin, and Hale, in landscape.

Mrs. Allingham's *Spring Days* is a work of entire seriousness, refinement, and completeness, a genuinely excellent little picture. A lady, with a fine face—thoughtful, tender, and charmingly womanly—is walking through a fir-grove clustered with primroses and bluebells, of which she culls her choice as she proceeds; her figure, habited in white muslin, varied by light tints of blue in a sash, a necklace, and a plume, looks delicate, not in the least flimsy, amid the heavy green of the firs. *Past Work* is a much less remarkable specimen of Mrs. Allingham's powers, but still good; an aged farm-labourer seated on a tombstone in the village churchyard, and looking, with calm retrospect of travail and onlook towards the sleep beneath the sod, at hay-harvest work proceeding in a neighbouring field. The artist has not been quite fortunate in quoting to this picture the well-remembered words of Carlyle, "For us was thy back so bent;" for, in fact, this labourer is rather straight-spined, considering his age and toils. A *Portrait of William Allingham, Esq.*, in a warm-coloured dressing-gown, reading, is a true likeness, which will be recognised at once by many among the most cultivated visitors to the exhibition. Mr. Macbeth sends three works, of which the largest, but also the least important, portrays *The Day after the Fair*, with a kerchiefed performing-dog and a

girl sleeping under canvas. *Convalescent* and *A Lullaby* are both very exquisite little works, finished with a singular nicety, which does not sink into pettiness. In the former subject, the yellow-haired little girl who enters the sick-room like a ray of out-door sunlight, with a lapful of the golden narcissus—and in the latter, the beautiful face of the young mother chaunting as she looks outward towards the casement, her hand in the other direction lightly rocking the cradle—are highly delightful; in each, the keeping of the whole thing—its subject-matter, composition, and executive treatment—is flawless. Sir John Gilbert's principal work is from Tennyson's *Enid*—the mounted lady doing her best to drive on the three horses, bridled together and armour-laden, of the three bandits whom her husband, Geraint, has just exterminated. The thoroughly varied actions of the three horses are capably invented and realised, and the work altogether makes a remarkable composition, marred however to some extent by the rather unimportant visages of the prince and his lady; the like defect appears but too prominently in the well-armoured *Joan of Arc* of the same painter. His *Refectory in a Monastery, Pilgrims refreshed on their Journey*, does not make an equal demand on his resources in this respect, and is a picturesque well-peopled scene. *Fast on a Reef* shows forth nobly the power of Mr. Moore in marine painting, with its puissant roll of sea, and surf blown off the wave-crests to the left while the daylight brightens along them, and with its general simple clearness of tone and tint. Mr. Hunt can hardly have painted anything finer than his two mountain-scenes, *Llyn Coryn*, and *Clouds with a South-west Wind over Carnedd Dafydd*. The first is a fine blending of melancholy and grandeur—we might call it the grandeur of melancholy, or the melancholy of grandeur, with equal appropriateness. The second is memorable in its masterly use of greens and purples. David Cox might have been more than willing to acknowledge it as his own in this respect, and there is even a certain refinement of hand and hue in Mr. Hunt beyond what we can find, unless exceptionally, in Cox. The most peculiar of Mr. Goodwin's works is named *The Siren Sea*; a creek of sea-water, of deathly stillness and clearness, showing its carpeting of red and green sea-weed, closing in a cavern; flamingoes and herons haunt it, and three storks attend upon the siren herself, who, neighboured by bleached skull and bones, shines fair and naked, with hair of the palest gold. It can scarcely perhaps be said that Mr. Goodwin attains in this work to the region of authentic imagination, but he certainly makes it abnormal and impressive. Another of his pictures, preferable on the whole, is rather oddly entitled *Through the City Seaward*—a fleet river in its ceaseless flow through the outskirts of a town, with a very true sense of past and coming rain in the sky and atmosphere; an elderly blind man, under the conduct of a little girl, walks by the river-pathway, running his outstretched stick along the wooden railing. This work is eminently true in all its materials. Mr. Hale's *Queen of the West* (Bristol) is a striking piece of effect, raising a perilous but well-sustained comparison with some of the most characteristic productions of Mr. Alfred Hunt. The view is on the quays, in twilight; some of the buildings where they break the sky-line—especially a church with its spire towards the centre of the composition—showing ghostly in a golden glow. The period, as we have said, is twilight, but whether of morning or evening we feel a little uncertain: we should decide for evening, were it not that the upper range of cloud looks more like the dim flitting and absorption of bedimmed dawn into the gathering light of day. This picture will make the future appearances of Mr. Hale matter of more than ordinary artistic interest.

The remaining contents of the gallery need not detain us long; although some of the contributors

—such as Messrs. Birket Foster, Walter Duncan, Radford, and Boyce—are in ample force. We may particularly distinguish: *In the Market at Toulon*, a crowded picture of figures, fruits, and vegetables, by Foster; *The Eve of St. John* (illustrating a popular matrimonial superstition), and *The Old Sword*, by Duncan; Radford's picture of a provincial couple in a picture-gallery (273); and three by Boyce—*Ancient Fortified House at Stokesay, Shropshire* (a very beautiful and interesting subject), *An Old Farmhouse at Hambleton, Surrey*, and *A Surrey Heath in October*, which, viewed at the right distance, is remarkably solid in projection and recession. To these we add: E. K. Johnson, *More Free than Welcome*, a donkey browsing at the bouquet of roses held by a rustic belle; Haug, *A Nubian Warrior*; R. Barnes, *A Surrey Cottage*; Marks, *Student and Sportsman*, a convent scene, and *Evening*, a choice and simple landscape specimen; J. Parker, *Summer is a-coming in*; Brewtnall, *Counting Her Conquests*; Shields, *Santa Martina*; R. T. Waite, *Early Morning*, boys on the downs calling the cattle by horn-blowing; Basil Bradley, *First Snow, Langdale Pikes, Westmoreland*; Smallfield, *Honey-moon-light*, an illumined space of sea, uncommon and felicitous; Samuel Read, *Wick Bay after a Gale*; George Fripp, *Mists on Carnedd Llewellyn*; Dodgson, *Ebbtide at Broadslade Bay*; Francis Powell, *Ardormish*; A. P. Newton, *Wick from the Bray Head*; H. C. Whaithe, *Going Home*, a placid moonlight subject of sheep in early spring; S. P. Jackson, *Winter Twilight by the North Sea*; E. A. Goodall, *Cairo by Moonlight*; North, *Maison de Campagne, Algiers*; Jenkins, *Moonrise on the Thames*, and *After a Hot Day*; Prescott Hewett, *On the Coast of Dorsetshire*; Clara Montalba, *Moored, Venice*; Brittan Willis, "Now fades the glimmering landscape," &c.; Otto Weber, *Pasturage near Sevenoaks*, and *In the Meadows near Maidenhead*. W. M. ROSSETTI.

THE SALON OF 1876.

(Second Notice.)

M. BENJAMIN CONSTANT's enormous canvas does not realise the expectations excited by his previous successes. In *The Triumphal Entry into Constantinople made by Mohammed II. on May 29, 1453*, we have a work of great but ill-sustained ambition. The composition is disjointed, the colour *criarde*, and the execution insufficient; but, in spite of glaring defects, as a whole this picture shows far too much force and vigour to admit of its being passed over in silence. It is incomplete rather than incompetent. Our first impression is that the scene is divided into two detached and unequal halves. A third of the whole space, the first plane, is one great base of deep shadow obscurely filled by the outlines of fallen men and horses, and this lower portion seems quite cut off from the upper. Above we see the arches of the gate S. Romain, and beneath the centre arch, a little to the left, enters the figure of Mohammed II. He is clothed in white, and waves in his left hand a green pennon which strikes hard against the coarse red folds of a great banner displayed at his back; behind him comes a rolling line of thick smoke, which follows the line of the arch overhead. The iron-grey horse on which he rides is led by a man on the left, whose garments show pink and yellow beneath heavy stripes of black and gold drapery. Two other figures support the Sultan on the right: the one, conspicuous with the same painful green that flutters from the pennon, is relieved by the pink robes of his companion. Onwards before the feet of this group leads a broad pathway of light, which, falling through the gateway, strikes upon the ghastly bodies of the slain. A smaller arch far to the right rises vacant; the supporting columns and the masonry of the wall against which it rests are but blankly indicated. M. Constant is a pupil of Cabanel, but this *Entry of*

Mohammed II. derives in direct succession from Henri Regnault; and M. Constant does not at present show the artistic skill in dealing with combinations of very various and very positive colour which was possessed by the master whom he has elected to follow. Neither the tremendous green of the man advancing on Mohammed's right hand, nor the cruel brick-red of the great banner, show quality enough to support their force. This thinness in tone, which is especially trying where the colour must necessarily be employed in large masses, is enhanced by a similar defect which characterises the handling. It does not lack accent, but it looks mean, partly from the colour having been driven too thinly over large spaces where a loaded brush, if even of the same little-modulated tint, might have been carried with more substantial effect.

Whatever may be the faults of M. Constant's great canvas, it is, at least, free from the official character which distinguishes most of the large work in the Salon. In every room the quantity of *grandes machines*, done to order, is unpleasantly conspicuous—work done to order by men who have the training but little of the temperament of artists. If, however, the revolutionary party here succeed in carrying out their full programme, it may not be long before, in Paris as in London, the training will be as conspicuously absent as the temperament. It is scarcely fair to cite *La Filleule des Fées*, a large design for gobelin tapestry by M. Maresolle, in this connexion, for the artist shows that he has at least been interested, if not excited, by his work. The design is admirably adapted to the purpose for which it is destined, and both the arrangement and the choice of forms show every merit of taste and learning. M. Lehoux's *Le Bouvier* is nearer the exact standard of regulation art—a large oval panel coloured in indirect imitation of a plaque of late sixteenth-century Limoges, in the centre of which a well-developed model poses against the dark hide of a bull. The group is relieved on deep blue-grey clouds, and enlivened by a floating end of tawny-yellow scarf. Yet even here it can be said the man has learnt his métier.

It is, however, a relief to turn to M. Falguière's *Cain and Abel*, which, though distinctly lacking in trained technical excellence, is not wanting in individual intention, and is possessed by a special quality of sentiment. Although a sculptor by profession, it is not the first time that M. Falguière has exhibited a painting; an engraving of his last year's contribution, *Les Lutteurs*, is now in the galleries. Like *Les Lutteurs*, the group of *Cain and Abel* is designed from a sculptor's point of view. Cain, a swarthy figure, advances straight towards us, stooping beneath his burden, which he bears flung across his shoulders; the head of Abel is seen above his brother's, and his fair body falls along to the right, the lifeless limbs beating against Cain's side as he marches forward. The background is dark, but a rift in the sombre rocks just shows a glimpse of sky. M. Falguière paints after a fashion peculiar to himself, but his touch, though it has a certain distinction, can scarcely be called either *amusant* or refined. It is heavy, and, though he succeeds in giving the broader masses with great effect, he fails in passages of delicate line and modelling.

M. Laugée, who has been all but wholly occupied during the past year with his two large wall-paintings at La Trinité (of which we hope to speak at length at a future time), sends to the Salon only a single small picture, *Ange Thuriféraire*, a fair little angel blowing alight the falling flames of a censer. This figure attracts sympathy from the general distinction of the treatment, and from the delicacy of the taste and sentiment which has gone to the quaint assortment of the soft grey-brown plumes of the wings, with the deeper notes of brown gold-embroidered robe.

Of the larger historical paintings, Sylvestre's *Locuste essaye, en présence de Néron, le poison préparé pour Britannicus* makes the chief mark, and

will probably be the *Prix du Salon*. M. Sylvestre (who is, like M. Constant, a pupil of M. Cabanel) is a young man, and his picture shows in a high degree both knowledge and intelligence. He has thought out the subject with zeal, and his general conception of it has a certain force and dignity. It is decidedly an excellent work, a good picture, and the execution, which is sustained and vigorous throughout, rises in the painting of the suffering slave to a masterly draughtsmanship, supported by accomplished handling of the brush. All is grave and severe: accessories there are none, and only just enough of background to space and relieve the group. On the left sits Locuste on a stool, and close to hand in the corner is the table on which she has ranged her drugs. Her lithe, gaunt, sinewy body rests in an attitude which expresses the contented consciousness of having done a good day's work. Resting one hand on her hip, she leans forward, supporting the other, with the easy familiarity of a privileged confidant, on Nero's knee. She watches the terrible death before her with an air of professional satisfaction. Nero looks out, raised a little above her by the height of the chair on which he sits, with a dull and sinister curiosity. A narrow step just lifts them both from the floor on which their victim lies, and the cup from which he has drunk rolls to their feet. Both these figures are carefully studied, and their movements are full of expression, but the slave is almost something more than creditable work. With a true instinct, M. Sylvestre has represented as the subject of the brutal caprice of arbitrary power no miserable wretch, but a man magnificently built, not past the prime of life, but the splendour of whose virile force is crowned by the grace of approaching age. In the frightful anguish of the convulsions which contort his whole frame, he remains heroic: there is no loss of personal dignity. It is the situation of Mr. Browning's *Instant Tyrannus*; and we think that before the majesty of this splendid human agony Nero himself might have muttered, "and I was afraid." Throughout, the same sombre and dignified key is maintained. The chamber is dark, its shadows penetrated only by faint light from the left. The colour is exceedingly simple. The robes of Nero form one broad mass of deep crimson, and the tint is spread by the scarlet skirts of Locuste, out of which flashes a yellow tongue of twisted scarf. A paler tint of the same yellow is repeated in the fillet bound round the head of the slave, the brown cloth which has been girt about his loins has fallen from him, and he writhes naked on the pavement. The pavement, both of dais and floor, is chequered in yellow and black, with patches of the same green-veined malachite which panels the space of wall behind. There is one thing, and one thing only, which conspicuously disturbs the completeness of the whole impression—the left arm of Locuste appears immeasurably long.

M. Maignan's *Frédéric Barberousse aux pieds du Pape* is, again, what may be emphatically called "a good picture," full of distinct purpose carried out with skill and talent. Barbarossa, draped in gold, kneels in the centre before the great gate of the church. To the right stand a group of knights and magistrates; to the left, attendants bearing gifts. Overhead springs the great arch of the open doorway; the yellow pennon of the emperor flutters across its edge. Within, seen through the darkness, looms the seated figure of the triumphant Pope. The contrast between priestly insolence and worldly pride is very delicately discriminated. The treatment of the heads and hands, the great variety of simple expressions which they convey, distinctly accentuated but without grimace, shows a sound capacity for fine and acute observation, and the delicate variations of tone in the grey stones and marbles of the porch which forms the background against which the rich, warm tones of the dresses are struck out, give evidence that not even in the

rendering of the least detail has there been any failure of cool and steadily applied attention.

In M. Laurens' *St. François de Borgia devant le cercueil d'Isabelle de Portugal* we get another less ambitious and more refined painting of the same class. M. Laurens has carried out in this picture one of a series of designs intended to illustrate a proposed edition of *The Imitation*. These designs, which were, it is said, repudiated by the publisher at the instigation of M. Vuillot, are now exhibited in the galleries. M. Laurens, who was a pupil of Bida, still retains a strong flavour of his master's style. His touch as a painter is more interesting than that of M. Maignan, and in some of his compositions he reaches a grandeur of sentiment and style which has a very individual accent. The head of Christ, intended to serve as a frontispiece to the book, has a genuinely mystical character. The shape of the head, the forms of the mask, not in themselves lovely or noble, express a certain narrow intensity of energy, a passionate dreaming exaltation which is curiously well-assorted to the spirit of the text, and we find again something of this spirit and character in the sentiment and treatment of all the designs. M. Laurens has not only read his author but has caught and translated his peculiar spiritual accent. He has followed the unusual and suggestive scheme of commenting the text by selecting such scenes from sacred history as might illustrate given situations of spiritual advance or failure. The drawings are executed in sepia broadly washed, and are all very fine in tone, but in some points the work presents curious technical defects. The proportions affected in most of the figures are unpleasantly short, except, indeed, in the drawing which represents St. Thomas Aquinas seated, judging from which St. Thomas must have been of gigantic stature; but all have an accent of elevation and grandeur, even St. Jerome, who is almost droll with his shock head of hair, and his general aspect of lean stark-naked fanaticism, imposes in virtue of the truth and nature of his abstracted air and attitude. Two of the finest among these designs are *Hildebrand and Bruno, Bishop of Toul*, and *The Ghost of Marianne appearing to Herod the Great*. The mystical element in both these is conjoined with a simplicity and soundness of style and a reality in the rendering which give an almost sober character even to what might seem an inevitably fantastic conception. The figure of Marianne swathed and bound in graveclothes, only her awful face exposed, floats forwards; Herod at the sight of this terrible image falls on his knees, stretching forth his hands in anguish and terror. The definiteness with which the pressure of every band is made to tell against the body yet solid beneath adds to the fearful reality of the movement of solemn and inevitable advance which M. Laurens has managed to impress on the shade of Marianne. In the *Bruno and Hildebrand* we find quite another spirit: the profound peace of a saintly calm replaces the hideous nightmares of remorse. The silent shadows are lit with the beauty of holiness, and its sacred influences speak alike in the measured greeting of Hildebrand and in the absorbed quiet of Bruno. M. Vuillot, it is to be supposed, would have preferred the usual banalities of succeeding stations achieved by a youthful Christian burdened by an inconvenient cross and attended by a didactic angel.

Among the subjects taken directly from our modern every-day life, the *Autopsie à l'Hôtel-Dieu* by M. Gervex, in whose training M. Cabanel also claims some share, deserves the first place. The circular table covered with its white linen cloth stands in the centre, under the vaulted roof of a thick-walled room. The rise of one great arch is seen near the centre springing towards the left, and through loop-holes cut on either side of it shoot rays of light which fall on the emaciated corpse which lies on the table, and on the group which surrounds it. At the head, on the right, stands the attendant, his cap drawn over

his eyes, his blue sleeves rolled up to the elbow; indifferent and business-like, he steadies the table with both hands, whilst the young fair-haired surgeon, unconscious, calm, intelligent, animated with the divine curiosity of science, proceeds with his work. The scalpel rests on the inner side of the right thigh, and the exquisite delicacy of a practised touch is observed and rendered with consummate truth. Between these two figures stands a third, the medical student, and his attitude, which expresses neither the indifference of the attendant, nor the dignified enquiry of the master—a little conscious, a little bold, yet really interested (his hands nervously repeat the movements which he watches)—is finely discriminated. The white of the broad sheet which covers the table on which the body lies is further massed by the customary white bib-aprons worn alike by those who operate and those who assist, and the tone of the flesh has been delicately felt in relation to it; everywhere the relative values of each varying tint are so just that they speak of a steady habit of exact and patient observation, and the quality of light which has been thus obtained is so real in effect that the air seems to pass vibrating through the picture.

M. Vollen's life-size *Femme du Pollet à Dieppe* is full of character. She strides across the canvas, her great empty basket yawning at her back; her short petticoat repeats the tone of the green withies of which the basket is composed, the dull grey mists roll round her, and she turns an anxious but fearless face towards the approaching storm. The energy, the resolute determination with which this mighty woman moves inspires with life, with something of the joy of life, the otherwise dismal scene; but in M. Butin's *Femmes au cabestan, à Villerville*, all is depressing. Overhead a long low grey band of sky, a little dull green hillock to left, and then a long low line of sand, some boats drawn up, a few fish-baskets lying near on the right, and in the midst, mournfully moving beneath this iron heaven, some dozen women, old and young, with light aprons tied over their poor gowns, set their dead weight against the heavy spikes of the great capstan. Beneath sits an old man coiling the rope, another younger stands near, and directs rather than aids the movements of the workers. This figure serves to accent the line of the composition, which is arranged very carefully on the plan of filling the lower half of a division made diagonally. The action of the whole is very well rendered, and promises much; but some parts, the heads especially, though they show evidence of study, are too coarsely treated—harsh features are not necessarily inexpressive. The hateful truth of lives caught in this hopeless round of unrelieved drudgery is worth telling in all its piteous variety.

The sea, and sky, and short grass growing round *Une source à Yport*, by M. Billet, are fresh with quiet brightness, and his circle of washerwomen beat their linen in the foreground, just where the waters of the source run into the sea, with a not unhappy energy. It is more refined in general accent than *Femmes au cabestan*, but M. Butin's work gives promise of greater strength. M. Liebermann's *Travailleurs cultivant un champ de betteraves* also looks strong. M. Liebermann, who is a pupil of Verlat's, is a Prussian by birth, and there is a certain northern character of sombreness and energy in his work. He has disposed his labourers in a half circle in front, behind them run into the distance the long furrows of the field in which they work, their lines are followed on the left by a single row of trees, and they break against a cold chill morning sky. The picture, like M. Gervex's *Autopsie de l'Hôtel-Dieu*, seems to be hung less well than its merits deserve, for the colour is decidedly powerful, the execution firm and competent (as far as can be seen), and the harmony between the air of the *Travailleurs* and the mournful landscape and chill grey atmosphere is ably found. *La moisson en Picardie*, by J. Dupré, is also the work of

a very young man. It is immature, but full of decided talent. The harvesters are grouped along the retreating line of the great sheaves which they are engaged in stacking; the colours of their dresses tell on the broad mass of golden corn which breaks its outline against a hot clear grey sky. Emile Lévy's little peasant girl, who swings herself from a willow-bough (*Le Saule*), is not a peasant, and the polished *papier-maché* surface which M. Lévy always imparts to his painting adds to the air of artificiality. The technical merits of his work shew with greater harmony in his *Baigneuse*: the drawing, if not refined, is full of style, and the colour is distributed so as to convey a general impression of great richness. E. F. S. PATTISON.

ART SALES.

On the 8th and 9th inst. was sold at the Salle Drouot the Liebermann collection, not less important than Messrs. Walchren and Jacobson's. It consisted of a hundred pictures exclusively modern. Among these were: Eugène Delacroix, *Lion-Hunting*, one of his most spirited compositions, 19,300 fr.; *The Death of Hassan*, episode from *The Giaour*, 7,100 fr.; Decamps, *Army on the March*, 7,050 fr.; Fromentin, *Caravan passing a Ford*, 26,500 fr., and *The Halt*, 6,000 fr.; Meissonier, *Waiting on Audience*, scene of the time of Louis XII., 27,300 fr., and the *Washerwomen of Antibes*, 21,000 fr.; Théo. Rousseau, *Landscape*, 28,000 fr.; André Achenbach, *The Torrent*, 7,800 fr.; Oswald Achenbach, *A Street in Naples*, 10,200 fr.; Jules Breton, *Women Hay-making*, 17,000 fr.; Diaz, *Interior of a Forest*, 7,520 fr.; Jules Dupré, the same subject, 8,500 fr.; Troyon, *Pasturage in Normandy*, 35,000 fr.; Ziem, *View of Venice by Sunset*, 9,100 fr., and *The Grand Canal at Midday*, 6,300 fr.; Comte, *Henry III. and the Duke de Guise at Blois*, 3,400 fr.; Gallait, *Art and Liberty*, reduction of his famous picture at the San Donato sale, 9,500 fr.; Gérôme, *A Gladiator*, 5,900 fr.; Eug. Isabey, *Defence of a Castle*, 7,200 fr., and *Port upon the Coast of Brittany*, 2,450 fr.; Knaus, *Organ Player*, 26,000 fr.; Leys, *An old German Bookstall*, 4,820 fr.; Makart, *Girl at the Piano*, 2,550 fr.; Pottenkoten, *The Kiss over the Hedge*, 4,000 fr.; Robert Fleury, *Charles V.*, 2,850 fr.; St. Jean, *Still Life*, 12,950 fr.; Schreyer, *Blacksmith*, 6,820 fr., and *The Halt*, Hungarian scene, 8,560 fr.; Vautier, *The Dispute Settled*, 38,000 fr.; Vibert, *The Monk and the Smuggler*, 5,880 fr., and *The Convent under Arms*, 11,600 fr.; Werner, *A Soldier of the Army of Frederick the Great*, 2,000 fr. The sale produced 546,985 fr. (21,479l. 8s.).

On the 10th Messrs. Christie, Manson and Woods sold the china of the late Sir Charles Locock and others. A pair of small Sèvres jardinières, rose du Barry ground, 296l.; and an éventail jardinière, green ground, 91l. A Louis XVI. table, black wood, mounted in ormolu, formerly the property of Marie Antonette, 90 gs. A Sèvres dinner-service, flowers on white ground, date 1780, 300 gs. On the following day, a large circular plaque, painted with a girl fishing, by Coleman, 54 gs.; a pair of large Chelsea figures in Polish costumes, 35l.

MESSRS. SOTHEBY, WILKINSON, AND HODGE sold recently a considerable collection of old prints, in which occurred some examples of Marc Antonio, Albrecht Dürer, Lukas van Leyden, Martin Schongauer, and Rembrandt. The Marc Antonio engravings, all after Rafael, sold as follows:—*Massacre of the Innocents*, 76l.; *God the Father ordering Noah to build the Ark*, 29l.; the favourite and exquisite subject, *S. Cecilia*, 60l.; *Cleopatra*, 71l.; *The Wine Press*, 82l.; *Cupid and Children at Play*, 51l. By Albrecht Dürer, there were an impression of the *Virgin and Child*, sold for 22l., and one of the *Melanctolia*, for the same sum. By Lukas van Leyden, there were *David playing before Saul*, 33l., and the *Return of the*

Prodigal, 15l. By Martin Schongauer—just now the most desired of the German "Little Masters"—there were the *Flight into Egypt*, 30l., and the *Virgin and Child sitting in a Court-yard*, 60l. By Rembrandt, the *Descent from the Cross*, 21l., and the *Portrait of Coppenol*, 20l.

By an error, which the reader in regarding the other figures quoted will himself very likely have corrected, we were made to say last week that the total receipts at the Wynn-Ellis sale—modern portion—were about 100,000l. The figures should have read 32,208l.

NOTES AND NEWS.

MR. WHISTLER, we hear, is far advanced on a portrait of Mr. Henry Irving, which promises to be a very noteworthy work.

MR. GEORGE HEALY, the well-known Franco-American portrait painter, is expected shortly to return to Paris from his visit to the United States.

By the sale of M. Burty's collection the Department of Prints and Drawings at the British Museum has acquired some important and interesting examples. The character of the collection as a whole has already been sufficiently described in the ACADEMY, and we will now limit our observation to the particular specimens secured for the nation. Chief among these are several etchings and drawings by the Spanish artist Goya, to whose work M. Burty has devoted special attention. Two drawings numbered (717) and (718) in the sale catalogue present with remarkable effect the skill of the artist in different modes of expression. The one, a study for the etching called *La Maja*, is executed in black chalk: the other, a weird and powerful invention, strongly stamped with the sinister spirit of Goya's work, is executed in Indian ink, and represents the figure of a naked man, bound, and in the hands of demons. This design was not engraved. Among the etchings we have a curious and interesting facsimile from the master's plate, of *L'Homme Garrotté* (696) mentioned by Lefort: a fine impression of *La Maja* (700), the drawing for which has been mentioned above; and two etchings, (703) and (704), of prisoners enduring torture, which exhibit the powers of the artist—both intellectual and executive—at their highest. The second of these, in spite of its repulsive subject, is rendered almost beautiful by its technical perfection, the confident selection of essential facts, and the absolute mastery of the handling. In the same series, which numbers a few lithographs of interest to the student of the artist, is to be found a vigorous etching by Hirsch (716), after the design known as *L'Amour à la Mort*. Of Méryon the Museum has secured a unique and exquisite specimen (535) of the head of a New Zealand dog, excellent in character, and in the direction and economy of technical power. There are also of this artist a number of designs for title-pages, and a fine impression of the *Ancienne habitation à Bourges* (531), a state of the plate described as probably unique. The Museum has also secured a very interesting series of six original drawings by Jules Jacquemart, made in preparation for his engraved designs of the *Études et compositions de fleurs* (613), one or two of which exhibit the most admirable and interesting qualities of the artist's workmanship. Among the remaining purchases may be noticed the only etching executed by Delaroche (211), of a mother holding an infant on her knees—very delicate and tender after its manner—and a large landscape by Daubigny.

On June 2 Messrs. Christie and Manson will dispose of a very valuable collection of Rembrandt's etchings, containing several impressions of the highest rarity. It may be observed as curious that the collection numbers not a few examples bearing the stamp of the national collection. These formed part of a much larger number that

were taken from the Museum as long ago as 1800, by an individual who boldly affixed his own stamp to all that he had purloined. Many of the most valuable works were recovered at the time, but there were others which were not traced, and some of the latter will be found in the collection now offered for sale. Since then they have doubtless passed through the hands of a series of innocent owners; but the fact is curious as showing the comparative carelessness in the control of the national treasures at that time.

In our last week's notice of the proposed Grosvenor Gallery, *Broad Street* appeared by misprint for *Bond Street*, as the thoroughfare in which the principal entrance would be situated. We may add that among the foreign contributors to the gallery will be MM. Heilbuth and Tissot.

THE committee of the Walker Fund held a final meeting on Monday, when the treasurer reported that by means of subscription and exhibition a sum of 1,100*l.* had been realised. It was resolved that this sum should be invested by trustees for the benefit of Miss Walker, the sister of the deceased artist. The committee passed a vote of thanks to those gentlemen who had undertaken the management and control of the exhibition, as well as to Mr. Deschamps for the loan of the gallery in Bond Street, and to Mr. Armstead for the execution of a monumental tablet to be placed in Cookham Church.

WE have received the *Academy Notes* for 1876, edited by Mr. Henry Blackburn. The volume, which is profusely, and on the whole effectively, illustrated, entirely fulfils its purpose of supplying a record of the contents of the Exhibition. To those who are unable to make their way to Burlington House it will form a welcome and very interesting publication.

THE French Salon this year contains 4,033 works, divided as follows:—2,095 paintings; 984 drawings, miniatures, enamels, &c.; 622 pieces of sculpture, 44 medals and engraved stones, 76 architectural works, 237 engravings, and 25 lithographs.

THE subject given for the Prix de Rome in painting this year is the old one of "Priam asking Achilles for the dead body of Hector." The competitors are allowed to choose either a day or a night effect.

THE distinguished French artists, MM. Lalanne and Martial, have lately had a sale of the first proofs of their etchings. An artist's proof of *Old Paris*, by M. Martial, realised 400*fr.*, and several by M. Lalanne were sold for from 100*fr.* to 150*fr.* The total proceeds of the sale amounted to 6,586*fr.*

THE growing appreciation of the masses for the advantages now offered to them in the way of art-culture is well shown by the steady increase every year of the visitors to the various free exhibitions both in this country and France. An article in the *Illustration*, by M. Jules Dementhe, gives some interesting statistics on this point. Taking the last eight years he finds that the visitors to the Salon on the gratuitous days have increased at the following ratio:—

1866.—	7 jours grat. —	Dim. seul.	161,000	visit.
1868.—	7	"	165,000	"
1869.—	7	"	207,000	"
1870.—	7	"	208,000	"
1872.—	15	Dim. et jeudis.	306,000	"
1873.—	15	"	280,000	"
1874.—	15	"	356,000	"
1875.—	15	"	324,000	"

The slight decrease last year, both in the number of free and paid entries, is supposed to have been owing simply to the very unfavourable state of the weather during the whole time of the exhibition.

A NEW technical art-journal, entitled the *Deutsche Maler-Journal*, has just been brought out in Germany. It deals especially with the interior decoration of houses, and gives designs

for ceilings, staircases, wall-ornaments, &c. It is published every two months, and contains from two to four folio pages of letterpress, four plans, and six mezzo-tint illustrations.

FELIX KREUTZER, a landscape-painter of some note in the Düsseldorf school, died last month. He painted chiefly wood and forest scenery, and moonlight effects.

MR. COMYNS CARR finishes his criticism of Frederick Walker in the current number of *L'Art*. A drawing by R. W. Macbeth of the two figures of the girl and the decrepit old woman in the "Harbour of Refuge," reproduced in facsimile engraving, and a woodcut of "The Old Gate" are given.

M. MERCIÉ, the celebrated sculptor of *Gloria Victis*, has just received a commission for a bas-relief to fill up the space in the façade of the Tuileries formerly occupied by the bas-relief by Barye representing Napoleon III. on horseback.

M. HUFFER, a rich German banker who has been for some time settled in Italy, has lately undertaken some important excavations in the Via Latina. He employs a large number of workmen, and already some interesting mosaics have been brought to light.

M. SOLDI has just published in a volume his learned studies of Egyptian sculpture which first appeared in the pages of *L'Art*. The book has the same illustrations as the journal.

THE STAGE.

MADAME ARNOULD PLESSY.

THE French theatre has this week lost M^{me}. Arnould Plessy, and the loss is even a greater one now than it would have been some thirty years ago, for M^{me}. Plessy began by being beautiful and ended by being clever. Her career in this respect is, indeed, by no means an exceptional one on the French stage, but it is an extreme instance of that which happens pretty often there—the gradual and slow development, the certain growth of artistic skill. And there is nothing in which the French stage and the English are more unlike than in this: while it is a common thing for French actresses to advance in genuine power and art during twenty or thirty years, it is a rare thing for our own to make any real progress after the first dozen years spent in their profession. No one can have watched M^{me}. Arnould Plessy during the last few years—say, when she was in England two or three seasons ago—without perceiving how very real and living was the art she practised, and how it contrasted in this respect with the mere conventions of so many, not only of our elder actresses, but of those who have hardly yet got to middle-age. In England, a certain capacity once reached—a certain popularity attained—our actresses, for the most part, rest content with renewing a mannerism, without renewing a talent. There are exceptions, but they are pitifully few. The truth is M^{me}. Arnould Plessy was always refreshing her powers by keen observation of the lives and ways of others; and as time went on, the intellectual interests of her life became larger and more varied. These things bore fruit in her art. She had mastered, not, indeed, when she was very young, the traditions and conventions of the theatre, and so, much in her repertory of the classical and accepted sort changed very little during many years, except in so far as it became increasingly difficult for her to look as well as to act the heroines of Molière. In her old age, she was like a reliquary, stored with these great traditions, which she had got from M^{lle}. Mars, and many are regretting her retirement because with that the reliquary is permanently closed; but her value on the French stage, on the stage of the Théâtre Français, was not greatest on that account. It was greatest because, in a larger measure than

her contemporaries in Paris, and in a way almost unknown to actresses in London, she had gone on storing up knowledge and personal observation of manners, and bringing to bear upon the portrayal of modern characters—whether the scheming heroine of a play of intrigue or the typical dictatress of the great world—not the conventional means of thirty years since, but the observation of yesterday.

As for her gifts, they were by no means the widest; by no means the most sympathetic, the most easily touching. Enthusiasm was the last thing that Madame Plessy evoked when she was employed upon the classical repertory; and in the modern, that absence of great emotional power, (hardly noticed in the classical) left the spectator with no immediate persuasion of genius, but with a slow sense of absolute reality. Recall her in the great scene in *Tartuffe*—the scene when the husband is in hiding, and the tempter is allowed to tempt, almost to threaten—one remembers no approach to serious excitement. A hand less light and exact brings into this situation the element of *drame*; but Madame Plessy with her slowly growing uneasiness, her display more of surprise than apprehension, kept to the limits of pure comedy. Recall her in her last great success, the part of the *grand'maman* in M. Cadol's play of that name: not a scene there, not a gesture, aimed at obtaining an effect inconsistent with the whole quiet portrait: sentences here and there were instantly recognisable for their penetrating truthfulness, but of point-making, hardly a trace. At the end you were conscious of harmonious character: a thing studied from the life with the most delicate accuracy. "I do not want my pictures to go off like pistols," said a great French painter. And M^{me}. Plessy would have said the same of her dramatic effects.

One praises her laborious care, her finish, her distinction of manner, her restrained and yet significant gesture, her incisive utterance, her mastery of light satire, her exact sense of the needs of a given situation, her wisdom for the most part in avoiding characters stirred by emotions it was hardly in her nature to conceive. The concentrated but subdued passion of Desclée was as far from her as the poetical reverie of Sarah Bernhardt. Passion and pathos, in all their fullest manifestations, were outside her range. She was, therefore, in the second rank of actresses, but in that rank the first. Like many of her French comrades, she was first an attraction, and then a talent. Unlike some, she has had the discretion to retire before her talent has shown any sign of passing into a mere tradition.

FREDERICK WEDMORE.

Abel Drake—the play by Mr. Tom Taylor and Mr. John Saunders—is announced to be performed for the first time at the Princess's Theatre to-night.

SIGNOR SALVINI has begun his second engagement in London, in his now familiar impersonation of *Othello*. The audience at the Queen's Theatre on Monday night received the performance with much applause. It does not materially differ from that which we had occasion to criticise last season. Signor Salvini will next appear in *Macbeth*, and it is arranged that he shall act three times a week during his present engagement.

WE have all of us been bidden, in large print and with much reiteration, to visit the Olympic Theatre to see Sir Randal Roberts in *Under a Veil*, and those of us who have accepted the invitation may wish it had been deferred until the new aspirant for stage honours could have shown himself in a piece more thoroughly testing his quality. *Under a Veil* is a piece of his own writing: a comedietta passing from the borderland of farce to that of sentiment. The story of the adventures of a single gentleman and a single lady, and of how they make acquaintance, friendship, even love, when divided by the thin

partition of the inn wall, is suggestive of French origin; and the humours of the Palais-Royal would seem more befitting to it than the genteel sentiment of Sir Randal Roberts, Miss Violet Dacre, and the Olympic Theatre. But as it is here presented it is perfectly void of offence, and becomes, now and again, sufficiently entertaining. But, short as it is, it should undoubtedly be shorter. The dialogue in the early part carries with it too little action for any dialogue not lighted up with wit. The funny talk is of a kind with which the stage is already quite familiar. And later, when what is intended for a serious interest is introduced, it is felt to be without avail. One cannot build that sort of superstructure on such a house of cards. Action—brisk action and vivacity of performance, are what such a piece wants, and with these only can it thoroughly succeed; in the hands at all events of an average English performer. The man's part is best fitted for a quick-witted French comedian, or for Mr. Charles Mathews. It has that in it which Mr. Charles Mathews would have amplified and made very amusing indeed. All that Sir Randal Roberts shows in the character is that he is an actor with some confidence. Complete ease on the stage he has apparently yet to acquire, but one is perhaps a little unavoidably inclined to attribute to his own manner something of that which is undoubtedly stilted in his own literary style. Miss Dacre is very artificial in the comedy portions of her part. There are indications in voice and bearing that she would be better in characters wholly of sentiment, but the sentiment of this part is too slight and fictitious to serve as an adequate test. Mr. W. J. Hill gives his own *bonhomie* to an insignificant part. Altogether, there are many worse half-hours to be spent in a theatre than that spent in acquiring some mild interest in *Under a Veil*; but Sir Randal Roberts, if he be indeed a comedian as well as a baronet, should take early occasion to display his real artistic rank as well as that which is merely social.

THEY have ceased to play French after-pieces at the Princess's Theatre, and MM. Didier and Schey and Mdlle. Berthe Legrand have gone to the Royalty, in Dean Street, and have begun there with the too familiar spectacle of *Le Réveillon*. This is an amusing Palais-Royal farce, which happens to be in as many acts as a comedy. But have we not had enough of it? A greater spirit of initiative in our London managers could surely give us French plays that are better worth seeing.

Queen Mary has already been withdrawn from the boards of the Lyceum, and this week *Richelieu* supplies its place. Next week the *Bells* will be the main attraction to the theatre.

Bread and Cheese and Kisses is the story by Mr. Farjeon, of which a dramatic version will be presented immediately at the Olympic Theatre.

THE *Colleen Bawn* will be added to the attractions of the Adelphi Theatre to-night.

ON Thursday afternoon, Miss Farren was to take a benefit at the Gaiety Theatre.

MR. CHARLES SUGDEN offers *Real and Ideal* and the considerable drama *Clancarty*, as the programme for his benefit at the Gaiety Theatre next Wednesday.

MISS HELEN BARRY is acting in the North, and will appear immediately at the Haymarket in Mr. Campbell Clarke's version of *L'Etrangère*.

YESTERDAY, at the Surrey Theatre, Miss Furtado was to take her benefit, when Messrs. James and Thorne were to appear in a short piece, and Miss Furtado in *Lady Audley's Secret* and in the screen scene from the *School for Scandal*.

MR. WILLIAM DUCK's company are playing *Our Boys* at Edinburgh.

MISS LYDIA THOMPSON and her company are performing at Liverpool.

THE *représentation de retraite* of Madame Arnould Plessy at the Comédie Française drew together a remarkable audience, and afforded a most varied entertainment, in which Madame Plessy was seen to great advantage. The distinguished actress we are informed, had the good sense and good taste not to appeal to her comrades at other theatres; the attraction of the representation was to consist entirely in pieces played habitually at the Française, and in the fact that it was the last appearance of Mdlle. Plessy. The actress chose as her programme the first three acts of M. Emile Augier's *Aventurière*, the second and third acts of the *Misanthrope*, and the *Legs* of Marivaux. Coquelin is reported to have been admirable in the *Aventurière*, and very unsatisfactory and unseemly in the little piece by Marivaux. In that he played the Marquis; a character for which he was never formed. "Ce Coquelin," says his boldest critic, "Ce Coquelin est insatiable." (It may be remembered how he insisted on playing a pathetic part in *Tabarin*: in fact *Tabarin* was produced in order that this excellent comic actor might persuade the public, as he had already persuaded himself, that he could be pathetic.)—

"Il avait obtenu un succès étonnant dans l'*Aventurière*; il nous avait débauché, dans le premier acte de *Don Juan*, le récit de Pierrot avec une naïveté charmante, et s'y était fait applaudir de toute la salle. Ce n'était pas assez pour lui. Le voilà qui reparessait, lui, Coquelin, sous les habits d'un marquis, mais non pas du marquis Marcarille, d'un vrai marquis, s'il vous plaît, d'un marquis amoureux pour de bon, tendre et sentimental. Coquelin sera-t-il content si je reconnais qu'il a joué ce rôle avec beaucoup d'intelligence? Eh oui! il est intelligent, adroit et sait son métier. Mais pourquoi, diantre! cette rage de jouer les rôles qui ne sont pas de son emploi? Croit-il que son nez retroussé, sa bouche largement fendue, ses yeux éveillés, sa voix gaie et sonore conviennent aux marquis de l'ancien régime?"

Finally, Coquelin surprised the people in the *Legs*, but he did not please them. They could have said to him what Boileau said to Louis the Fourteenth. "Your Majesty can do all that you choose. Your Majesty chooses to make bad verses. And your Majesty succeeds perfectly." The *représentation de retraite* finished with a "ceremony," or what our English playbills are just now calling a "friendly demonstration." Surrounded by her comrades, Madame Plessy recited some lines written for the occasion, by M. Sully Prudhomme, which were much better than such productions are commonly apt to be. Extending her arms to her younger companions—Mesdemoiselles Bernhardt, Emilie Broisat, Croizette, and Blanche Baretta—Madame Plessy took her farewell in a sense not unlike that of Grisi, when she pointed to Adelina Patti as her successor:—

"Tout le deuil est pour moi qui m'en vais solitaire;
Pour vous les soirs passés auront des lendemains;
Le temps ne force pas les chefs-d'œuvre à se taire;
Des flambeaux du génie humble dépositaire,
Ma main lasse les cède à de plus jeunes mains."

M. VICTORIEN SARDOU is said to have had a hand in the *Hôtel Godelot*, the new and bright piece written at least for the most part by M. Crisafulli, and just brought out with much success at the Gymnase. Francis, Achard, Mdlle. Prioleau and Mdlle. Legault are all said to be excellent in this last contribution to the lighter entertainments of M. Montigny's theatre.

MUSIC.

MESSRS. LONGMANS and Co. have just issued new editions of Mr. John Hullah's two sets of lectures on "The History of Modern Music," and "The Transition Period of Musical History," which were originally delivered at the Royal Institution. Though it is not customary to do more than note the fact of the appearance of second editions, the present works have been so long out of print that they will probably be unknown to most of our

readers, and they are at the same time of sufficient interest to warrant a departure from the ordinary rule, so far as to call attention to their contents. The former of the two works gives a summary of Musical History from the earliest date to our own time. Mr. Hullah divides it into four periods: the first extending to about the year 1400, the time at which music as now understood had its commencement; the second, the old school, to about 1600; the third, the "Transition Period," to about 1750; and the fourth, the age of modern music, to our own time. In a volume of little more than 200 pages, the subject is necessarily treated with much conciseness; but it contains a large quantity of valuable and interesting information, and includes several specimens from the works of the composers referred to. The companion volume treats in much more detail of the third, or Transition Period above mentioned; and its value is much increased from the fact of its containing above forty entire pieces of music as illustrations, most of which are not readily accessible even to students. In both works, as might only reasonably be expected, we find some opinions expressed from which we should differ—more especially, we think Mr. Hullah fails to do justice to the genius of Sebastian Bach—but in general the volumes may be most cordially recommended. It should be added that they are written in a thoroughly interesting and readable style, such as is not invariably to be met with in musical literature.

AT the fourth Philharmonic concert, on Monday evening last, a pianist, new to this country, though much esteemed on the Continent, was heard—Herr Barth, of Berlin. He chose for his first appearance in London no less exacting a work than Henselt's pianoforte concerto, in his performance of which he proved himself the possessor of a fine touch, excellent mechanism, and good artistic feeling. He was, as he deserved, very warmly received, and will probably, we imagine, be heard again. The orchestral works produced at this concert were Bach's Suite in B minor, for stringed orchestra and flute, Mendelssohn's "Scotch" symphony, and the overture to the *Zauberflöte*. Bach's suite was noticed by us on the occasion of its recent production at the Crystal Palace under Mr. Manns; it will only be needful now to mention that the important flute *obligato* was admirably played by Herr Oluf Svendsen. The vocalists of the evening were Mdlle. Bianca Blume and Miss Bolingbroke, the latter lady replacing Mdlle. Patey, who was originally advertised, but prevented by illness from appearing. The first of the two morning concerts announced in the prospectus is to take place on Monday next, when Mr. Charles Hallé will play Mendelssohn's comparatively seldom heard "Serenade and Allegro Gioioso."

THE second and third recitals of Herr Rubinstein have been marked by even more enthusiasm than the first, already recorded in this paper. Among his most remarkable performances have been those of Beethoven's sonata in E, Op. 109, of Schumann's "Variations Symphoniques," and of the various selections from Chopin. No such astonishing playing has been heard for many years in this country; at the same time it must be said that Herr Rubinstein is an unequal player, appearing at times to lose his self-control, and let the music fairly run away with him. In pieces requiring grace and delicacy he is absolutely unrivalled. He is announced to give two more recitals before returning to the Continent.

A COURSE of six lectures on music was commenced on Wednesday at the Alexandra Palace, and will be continued on successive Wednesdays until completed. The first and second, on "Music in England, Past, Present, and Future," and on "Thoroughness and Work," are to be given by Mr. Lindsay Sloper; the third and fourth, on "Weber" and "Mendelssohn," by Sir Julius Benedict; and the fifth and sixth, on "Beet-

hoven" and on "Popular Music," by Mr. Frederic Archer.

THE prospectus has just been issued of a new Society, the "Purcell Society," founded for the purpose of publishing Purcell's complete works, most of which exist at present only in manuscript, and also of giving performances, from time to time, of his various compositions. The Permanent Committee of the Society consists of Profs. Ouseley, Macfarren, and Oakeley; Sir John Goss, Sir George Elvey; Drs. Bridge, Rimbault, and Stainer; Messrs. Barnby, Joseph Bennett, W. Chappell, W. H. Cummings, J. W. Davison, E. J. Hopkins, J. Hullah, Henry Leslie, Walter Macfarren, Julian Marshall, E. Prout, Henry Smart, the Rev. J. Troutbeck, James Tule, and the honorary secretary, Mr. Alfred H. Littleton. Few who know anything of Purcell's music will deny that as an original genius he stands first among English musicians; the publication of his works in a complete and worthy edition is, therefore, an enterprise which it is to be hoped will meet with hearty support. The task which the Society has undertaken is a heavy one, as the list of Purcell's compositions includes twenty-eight Odes and Welcome Songs, and forty-five Operas and Dramas, besides a very large collection of Sacred Music, and many instrumental pieces—Fantasias, Overtures, Dances, &c. We cannot, however, doubt that in the present day, when music seems to be at length taking its proper position in this country, due encouragement will not be wanting, and that the exertions of the Society will be supported as they deserve. The works with which the publication will commence will be an Ode, "The Yorkshire Feast Song," and the music to *Timon of Athens*.

Two new operas have recently been produced in Paris. At the Opéra National Lyrique, *Dimitri*, by M. Victorin Joncières, was given on the 5th inst. The libretto is said to be weak, but the music, though unequal in merit, was well received. The second novelty was an *opéra comique* in one act, entitled *Les Amoureux de Catherine*; the libretto of which has been adapted by M. Jules Barbier from a novel by MM. Erckmann-Chatrian, and the music composed by M. Henri Maréchal. This is the first dramatic work of the young composer, who was in 1870 a "prix de Rome" at the Conservatoire, and is said to be of great promise, especially as regards melodic invention.

THE prizes offered by the Société des Compositeurs de Musique for the best Symphony and quartet have been awarded, the former to M. André Messager, and the latter to M. Charles Dancal.

THE work by M. Henri Lavoix, *fils*, on the History of Instrumentation from the sixteenth century to our own day is to be published by the firm of Firmin Didot, at Paris, and will appear early next winter.

THE musical festival which takes place at Altenburg at the end of this month will include two concerts of sacred music, two orchestral concerts, and one or two chamber concerts. The chief works announced for performance are: Kiel's oratorio *Christus*; Berlioz's "Romeo and Juliet" symphony; scenes from Peter Cornelius's comic opera, *The Barber of Bagdad*; a cantata "Germania," by F. Dräseke; Liszt's *Prometheus* music; Grieg's pianoforte concerto in A minor; and Schulz-Beuthen's ballade, *Harald*, for baritone solo, male-voice chorus, and orchestra.

A GRAND concert is shortly to be given at the Hoftheater in Hanover, for the benefit of the Bayreuth performances, in which Liszt will appear once more as a pianist.

THE performance in the Hoftheater at Weimar of the two parts of Goethe's *Faust* began on the 6th inst. by a rendering of the first part, entirely unabridged. The incidental music was composed

by Eduard Lassen. The play was superbly mounted, and the performance lasted six hours.

DIFFICULTIES are said to have arisen between Richard Wagner and the management of the Hofopertheater at Vienna with regard to the production of *Die Walküre*, which was promised for the beginning of next season. Wagner wishes, reasonably enough, that, to render it fully intelligible, *Die Walküre* should be preceded by the *Rheingold*, the first part of the "Nibelungen" drama; but the latter work presents great scenic difficulties, besides being far less likely to prove attractive to the public. But Wagner further stipulates that *Tristan and Isolde* should also be given, with Frau Materna as Isolde. The preparation of this arduous part would involve the withdrawal of the Viennese *prima donna* from the stage during a great part of the season. Matters are therefore at present at a standstill; it is hoped, however, that Herr Jauner, the Director of the Opera, will be able to arrange satisfactorily with the composer.

THE march which Wagner composed for the opening of the Philadelphia Exhibition bears the motto:—

"Nur der verdient sich Freiheit und das Leben,
Der täglich sie erobern muss."

THE National Training School of Music at South Kensington was opened on Wednesday last by the Duke of Edinburgh and the Duke of Connaught. The proceedings were merely formal, their Royal Highnesses being received by the committee of management and the professors, and conducted over the building. More than sixty scholarships have already been competed for and awarded, and the regular course of instruction commenced on Thursday last.

POSTSCRIPT.

It is with deep regret that we have to announce the death of Prof. Lassen, of Bonn. This distinguished Orientalist was born in 1800 at Bergen in Norway. After studying at Christiania for a time he went to Bonn, and was there induced by August Wilhelm v. Schlegel to devote himself to Oriental studies. He then spent three years in collecting MSS. in London and Paris, and in the latter city studied Pāli with Eugène Burnouf, publishing with him his first work, the *Essai sur le Pāli*, Paris, 1826. Returning to Bonn he read Arabic under Freitag, and in 1827 became Privat-docent in the University there, his inaugural address being on the Arabian notices of the Geography of the Panjab. It would be impossible to give within the limits of this short notice any adequate account of the results achieved by his untiring genius during half a century. He seemed to feel a pleasure in attacking the most recondite problems, and after taking the first steps—always the most difficult—in the investigation of some old and forgotten language, he would leave it to others to build on the foundations he had laid. He thus attacked the cuneiform and Umbrian inscriptions, the legends on the Bactrian coins, the grammar of Pāli and the Prakrits, of Belutchi and Brahui, and published the text of five chapters of the Zendavesta. In Sanskrit literature he edited (with Schlegel) the *Hitopadesa* in 1829, and the *Gitagovinda* in 1836; and in 1838 he published his *Anthologie*, so useful to Sanskrit students, new editions of which appeared under Gildemeister's care in 1865 and 1868. But as his chief work must always be considered the well-known *Indische Alterthumskunde*, in which all that is known of the history of India and the adjacent countries, from the earliest times to the arrival of the Europeans, is admirably arranged and epitomised. It is in the earlier portions especially that original thought is most conspicuous, but the whole work is a lasting monument of accuracy and scholarship. The *Indische Alterthumskunde* appeared in four vols., large 8vo., Bonn, 1844–1862; a second

edition of the first volume appeared in 1866, and of the second volume in 1874. Prof. Aufrecht, of Edinburgh, was lately appointed additional professor at Bonn, as Prof. Lassen, full of years and honours, was unable any longer to hold public lectures, and for some time his end has been expected.

CLASSICAL scholars will be glad to learn that the Commentary on Aristotle's *Rhetoric*, left in a nearly completed form by the late Rev. E. M. Cope, Fellow of Trinity College, Cambridge, whose excellent Introduction to the *Rhetoric* was published in 1867, may be expected to appear in the autumn of the present year. The work will be issued by the Cambridge University Press, and the task of revising and completing the Commentary has been entrusted to Mr. J. E. Sandys, of St. John's College, well known as the editor of useful selections from Isocrates and Demosthenes.

BRET HARTE's new novel, entitled *Gabriel Conroy*, will be published in three volumes next week.

MESSRS. CROSBY LOCKWOOD AND Co. announce that Mr. Humber's long-expected *Comprehensive Treatise on the Water-supply of Cities and Towns*, is now in the hands of the binders, and will be issued very early in June. It will contain complete and trustworthy information on all subjects theoretical and practical, connected with water-supply. Through the kindness of Messrs. Bateman, Hawksley, Homersham, Baldwin Latham, Mansergh, Muir, Quick, Rawlinson, Simpson, and other eminent engineers, the author has been enabled very fully to illustrate and describe several works constructed, and in course of construction, from the designs of these gentlemen.

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 Addison (Albert), Practical Guide to the Agricultural Holdings Act, 1875, 12mo (Stevens & Sons) 2/6
 Ainsley's Engineer's Manual, Supplement containing information for Certificates of Competency, roy 8vo (Ainsley) 3/6
 Appleton's Handbook of American Cities, 8vo (Appleton) 2/6
 Burn (Robert), Rome and the Campagna, with an Appendix, 4to (Bell & Sons) 63/0

Burroughs (John), Winter Sunshine, 12mo.....	(S. Low & Co.)	7/6
Catlin (George), Illustrations of the Manners, Customs, and Condition of the North American Indians, 2 vols. roy 8vo.....	(Chatto & Windus)	63/0
Changed in a Moment, and every Eye shall see Him, 12mo.....	(Cooper)	1/0
Christopher's (S. W.), The New Methodist Hymn Book and its Writers, cr 8vo.....	(Houghton)	3/6
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